ASSOCIATION FOR
CHINESE
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中國音樂研究會

Newsletter

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The Association for Chinese Music Research (ACMR) serves as a forum for exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds two meetings a year, in conjunction with the annual meetings of the Conference on Chinese Oral and Performing Literature (CHINOPERL) and the Association for Asian Studies in March-April, and with the annual meeting of the Society for Ethnomusicology in October-November.

The ACMR *Newsletter*, published twice a year by the Music Department and the Asian Studies Program of the University of Pittsburgh, encourages ACMR members to submit the following kinds of material: notices of recent publications on Chinese music and of recently completed Ph.D. dissertations and M.A. theses, announcements of and reports on scholarly meetings and major performances of Chinese music, news of institutions and individuals, news of scholarly and performing activities from the PRC, Taiwan, Hong Kong, and overseas Chinese communities, views and opinions on any matter relevant to ACMR. Unless otherwise specified, please send all material and enquiries to Bell Yung, Editor, ACMR Newsletter, Music Department, University of Pittsburgh, Pittsburgh, PA 15260; Fax# 412-624-4180; e-mail: byun@pittvms.

Annual membership fee is $5 for individuals and $10 for institutions. Overseas subscriptions add $5 for mailing. Make checks payable to the University of Pittsburgh, and send to Ying-Fai Tsui, Music Department, University of Pittsburgh, Pittsburgh, PA 15260.

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Editor: Bell Yung
Editorial Assistants: Helen Rees, Ying-Fai Tsui
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CONTENT

From the Editor

本期會訊包括有採訪研究報告，短文和中國音樂研究書目等。鑑於國內的會員日益增多，會訊自今期開始在某些部份加入中文概要。

This issue presents a rich collection of reports and essays in addition to the regular features. It includes a fieldwork report from Suzhou by Mark Bender about a young *pingtan* performer, and a report on the study and performance of Chinese music in Australia by Yang Mu. Bell Yung's essay introduces preliminary thoughtson the survey of the state of Chinese music and musical life in the United States, a collaborative research project to be sponsored and organized by ACMR. Robert Lee and Victor Fung's reports are examples of individual efforts towards that goal: Lee reports on Ng Sheung Chi, an 83-year-old *muk'yu* singer from Taishan who now lives in New York City; Fung surveys the teaching material used in U.S. schools that touches on Chinese music.

Due to an increasing number of readers from the People's Republic of China, the Newsletter, beginning with this issue, provides Chinese translation/summary to most of the substantial reports and some short entries. Due to lack of resources, we are unable to supply Chinese for all material.

ACMR News and Announcements

Barbara B. Smith has generously provided several gift subscriptions of ACMR *Newsletter* to readers from the PRC. Other ACMR members wishing to do the same please send $10 (per subscription) and provide names and addresses of the beneficiaries..

Those interested in joining the e-mail discussion group network in Chinese music research, the ACMR-L, please send a message to Ted Kwok at tedk@uhunix.bitnet or tedk@uhunix.uhcc.hawaii.edu.

Ted Kwok has been continuing to compile the Current Bibliography of Chinese Music. Please send entries to him at University of Hawaii Library, 2425 Campus Road, Honolulu, Hawaii 96822.

The **Thirteenth Semi-Annual Meeting of ACMR** was held in conjunction with the annual conference of the Society for Ethnomusicology on Thursday, October 22, 1992, 8 to 11 pm, at the Hyatt Regency Bellevue Hotel in Seattle. The program consisted of four reports:

J. Lawrence Witzleben (The Chinese University of Hong Kong)
Kejia (Hakka) Instrumental Music in Dapu: A Preliminary Report

Mercedes Dujunco (University of Washington)
Variation in the Performance Practice of Chaozhou Xianshiyue

Jinmin Zhou (University of Maryland at Baltimore County)
Musical Criticism in Recent Years

Bell Yung (University of Pittsburgh)
Chinese Music in the U.S.: Some Thoughts on a Collaborative Survey Project

Yung's report and the summaries of those by Witzleben and Dujunco can be found in this Newsletter.

Present at the meeting were:
Hao-Ming Chao, Nancy Chin Chao, Li-Chen Chin, M. Arlene Chongson, Yap Siong Chua, Mercedes Dujiunco, Victor Fung, Peggy Hart, Alan Kagan, Joseph Lam, Fred Lau, Guangming Li, Ping-Hui Li, Fred Lieberman, Christopher Tak-Wan Pak, Francesca Rebollo-Sborgi, Nadine Saada, Valerie Samson, Amy K. Stillman, Alan Thrasher, Ying-fai Tsui, J. Lawrence Witzleben, Mu Yang, Bell Yung, Su Zheng, Jinmin Zhou.

A summary of time, place and attendance at ACMR's past meetings:

		(with SEM)	(with AAS)
1st meeting	October 19, 1986, Rochester	12	
2nd meeting	April 12, 1987, Cambridge		18
3rd meeting	November 5, 1987, Ann Arbor	35	
4th meeting	March 27, 1988, San Francisco		14
5th meeting	October 20, 1988, Tempe	20	
6th meeting	March 17, 1989, Washington D.C.		16
7th meeting	November 10, 1989, Cambridge	35	
8th meeting	April 6, 1990, Chicago		21
9th meeting	November 8, 1990, Oakland	32	
10th meeting	April 12, 1991, New Orleans		12
11th meeting	October 10, 1991, Chicago	36	
12th meeting	April 4, 1992, Washington D.C.		20
13th meeting	October 22, 1992, Seattle	26	

Dates and cities of future meetings, based upon information from AAS and SEM, are as follows:

14th meeting	March 27, 1993, Los Angeles (with AAS)
15th meeting	October 21, 1993, Oxford, Mississippi (with SEM)
16th meeting	March 26, 1994, Boston (with AAS)
17th meeting	October 20, 1994, Milwaukee (with SEM)
18th meeting	April 8, 1995, Washington D.C. (with AAS)
19th meeting	(date to be determined), Philadelphia (with SEM)
20th meeting	April 13, 1996 Honolulu (with AAS)
21st meeting	(date to be determined), Toronto (with SEM)

Fourteenth meeting of ACMR and Call for Papers

The fourteenth semi-annual meeting of ACMR will be held in Los Angeles on Saturday, March 26, 1993, from 6:30 to 8:30 pm, in San Gabriel A of the Westin Bonaventure Hotel (4404 S. Figueroa Street, Los Angeles, CA 90071; 213-612-4741; meeting site of AAS). Proposals for presentation should be sent by February 22, 1993 to Bell Yung, Music Department, University of Pittsburgh, Pittsburgh, PA 15260; Fax#412-624-4180; e-mail: byun@pittvms. As usual, ACMR encourages graduate students to participate and solicits reports on research in progress, fieldwork experiences, and in-depth discussion of narrowly focused subjects.

Forthcoming Conferences

The **International Conference on Nuo Theatre and Nuo Culture**中國儺戲儺文化國際研討會will be held on the campus of the Chinese University of Hong Kong January 27-29, 1993. The conference is being co-sponsored and co-organized by the CUHK Faculty of Arts, CUHK Music Department, and the National Tsing Hua University (Taiwan), and chaired by Dr. Sau-yan Chan. The Nuoxi, which is a theatrical performance with a predominantly ritual function, dates back to antiquity but is still practised in many parts of rural China. Having attracted increasing scholarly attention in the past decade, several scholarly conferences have been held in recent years in the provinces of Guizhou, Shanxi, Hunan, and Guangxi. This conference will focus on fieldwork reports and the presentation of source material. For information, contact:

Dr. Sau-yan Chan
Music Department
The Chinese University of Hong Kong
Shatin, Hong Kong
Tel. 603-5098 / Fax. 603-5273

A conference on **Chinese Music Ideology in the 20th Century** 二十世紀國樂思想研討會 will be held at Robert Black Teacher's College in Hong Kong February 16-19, 1993. It is being sponsored by the Centre of Asian Studies, University of Hong Kong, and expects a number of scholars from the People's Republic of China to participate. For information, contact:

Centre of Asian Studies
The University of Hong Kong
Pokfulam Road
Hong Kong
Tel. 859-2460
Fax. 559-5884

The **Conference on Chinese Oral and Performing Literature**, or CHINOPERL, will hold its 25th annual meeting from March 25 to 27, 1993, in conjunction with the annual meeting of the Association for Asian Studies. Paper sessions will be held on Thursday (beginning at 2 pm), March 25, in Room 3517 Ackerman Union on the UCLA campus, and on Friday (beginning 9 am) in Room 3508, Ackerman Union. A business meeting will be held on Saturday, March 27, 11:30 am to 1 pm, in the Sacramento Room of the Westin Bonaventure Hotel (4404 S. Figueroa Street, Los Angeles, CA 90071; 213-612-4741). For futher information, contact Susan Blader, Asian Studies Program, 6191 Bartlett Hall, Darmouth College, Hanover, NH 03755-3530; Tel: 603-646-3478.

Music in Chinese Ritual: Expressions of Authority and Power, a conference co-sponsored by the Music Department and the China Program of the University of Pittsburgh, will be held May

5 to 9, 1993, on the university campus, with major funding from NEH. Fourteen invited scholars from diverse disciplines will present papers or serve as discussants focusing on the relationship of ritual music to the music of opera; the role of music in state ritual; and music in the rites of marriage and death. Participating scholars are Maurice Bloch, K'un-liang Ch'iu, Ellen Judd, Joseph Lam, Ping-hui Li, David P. McAllester, Rulan Chao Pian, Robert Provine, Anthony Seeger, Anthony Yu, Chün-fang Yu, and the three co-organizers of the conference: historian Evelyn S. Rawski, anthropologist Rubie S. Watson, and ethnomusicologist Bell Yung. The aims of the conference are the integration of the analysis of music into the investigations of ritual; the strengthening of interdisciplinary exchanges, especially between ethnomusicologists and the anthropologists, social historians and religion specialists who pursue ritual studies; a better understanding of how power and authority are ritually constituted; and the development of methodological treatments of ritual, particularly of music in ritual. Except for the opening lecture, the conference is closed to the public. A limited number of observers will be invited to participate, for whom small travel subsidies are available. Those interested to attend as observers please send a letter of intent and a brief resume by February 15, 1993 to Bell Yung, Conference Co-chair, Music Department, University of Pittsburgh, Pittsburgh PA 15260.

A conference on **Chinese Music Canon in the 20th Century** 二十世紀音樂經典研討會 will be held in Shanghai in November 1993 and the conference for ancient notation 古譜研討會 will be held in Shandong in December 1993. Both conferences welcome overseas scholars. However, the exact dates for the conferences are not decided yet.

A two-day conference on **East Asian Voices—Living Folk Traditions in Eastern Asia** will be held in October 1994 (dates to be determined) at the School of Oriental and African Studies in London. Sponsored by the European Foundation for Chinese Music Research (CHIME), the major themes will be "Voices addressing the Gods" and "Voices addressing Mortals." The conference is open to scholars in the field of music, anthropology and East Asian Languages (notably Chinese, Japanes and Korean) and to others with a scholarly interest in the vocal folk music, living folk-mythology, epics and vocal rituals of China, Japan, Korea and adjacent areas. There will be special emphasis on minority cultures, and special attention will be paid to interdisciplinary research, cross-culture studies and research with the help of audiovisual material. For information, contact:

Frank Kouwenhoven
CHIME Foundation
P.O. Box 11092
EB Leiden
The Netherlands, Europe
Tel. 31-71-133-123

Reports on Recent Conferences

The Jin'ge Yishu Yanjiuhui (Society for *jin'ge* 錦歌 study) held its first conference in Zhangzhou, Fujian, on Sept. 8th, 1992, with eight papers submitted. The papers in this conference revealed that the discussions on *jin'ge* were basically concerned with the following three issues:

1. Terminology — some state that this artistic form should be called *gezaixi* while some prefer *jin'ge*. Nowadays, those places preferring *jin'ge* include Zhuangzhou City and the surrounding counties. Xiamen and Taiwan favor the name *gua* (*gezai*) for the reason that *gua* embraces the meaning of *shan'ge xiaodiao*, songs and tunes. It is formed by absorbing various *shan'ge xiaodiao*, songs and tunes.

2. Whether *sigu*an preceded *jin'*ge or vice versa — one view is that the social status of *nanyin* improved in Fujian during the Qing Dynasty. The *Jin'ge* musicians also performed *nanyin*. They started to use the instruments which had been used for accompanying *shangsiguan*, i.e. *pipa, dongxiao, erxian* and *sanxian* , in *jin'ge* accompaniment instead of the *yueqin*. This view represents the idea that *siguan* preceded *jin'ge*. Another view, that *jin'ge* preceded *siguan,* implies that the *siguan* were original accompanying instruments in *jin'ge*.

3. *Gezaixi* — the course of the formation of the *xiangqu*. A more generally agreed view is that the forebear of the Fujianese *xiangqu* is *gezaixi* which was integrated and developed in Taiwan from such Fujianese folk arts as *jin'ge*, *caicha* and *chegu*. Another view is that *gezaixi* originated from *niange*, a folk narrative singing in the form of the singer accompanying him or herself while telling stories. At the beginning of this century, some singers were also costumed, thus originating *jin'ge*.

The Fifth International Conference of Ethnomusicology was held at the International Conference Hall of the Education College at the National Taiwan Normal University in Taipei from September 14 to 19, 1992. It was sponsored by the Council for Cultural Planning and Development, Executive Yuan, and co-organized by the Chinese Society for Ethnomusicology (ROC) and the Graduate Institute of Music, National Taiwan Normal University, under the leadership of Hsu Tsang-Houei. Research papers were given by Chien Shan-hua (ROC), Ju Chia-chun (ROC), Lin Ku-fang (ROC), Ming Li-kuo (ROC), Mao Jizeng (PRC), Kwon Oh-Song (South Korea), Soedarsono (Indonesia), Jaroenchai Chonpairot (Thailand), Jean-Claude C. Chabrier (France), Tran Van Khe (France/Vietnam), Akira Tamba (France/Japan), Laurent Aubert (Switzerland), David W. Hughes (England), Alan R. Thrasher (Canada), and Bell Yung (USA). Qiao Jianzhong (PRC) was invited but was unable to attend. Six "National Reports" were given by Mao, Kwon, Chonpairot, Chabrier, Thrasher and Hsu (ROC) on the state of musicological research in their respective countries. The participants were treated to four evening concerts: *guqin* music, music of the Taiwan Aborigines, *nanguan* music, and symphonic music by Taiwan composers. Framing the conference were a sumptuous banquet at the Howard Plaza Hotel hosted by the Council for Cultural Planning and Development, Executive Yuan, and an elegant farewell dinner at the Regent Hotel hosted by the Chinese Society for Ethnomusicology (ROC). Of particular interest were Hsu Tsang-Houei's report on the progress in the planning and establishment of a Center for Traditional Music in Taiwan.

The First National Conference on Programs in Musicology, organized by the Central Conservatory of Music, the Chinese Academy of Arts and three other institutions, was held in Pinggu, Beijing, on September 21-23. The participants were scholars from many parts of China representing different conservatories and music research institutes nation-wide. More than 20 papers and discussion topics were presented at the conference, on subjects covering an historical review of the development of programs in musicology and ethnomusicology in China, their future direction, the goals and scope of the discipline, the curriculum, and teaching methodologies. Su Zheng of Wesleyan University was the only special guest from abroad, and was invited to deliver a three-hour keynote talk on "Musicology and Ethnomusicology in America: Education and the New Trends."

The 37th annual meeting of the Society for Ethnomusicology was held at the Hyatt Regency Bellevue Hotel in Bellevue (Seattle), Washington, October 22-25, 1992. A large number of papers on Chinese music were presented, which reflects the robust health of Chinese music research in the United States:

"Deconstructing a Reconstruction: Confucian Ritual Music in Qufu, China, 1990" by Joseph S. C. Lam (University of California, Santa Barbara)

"Beyond Onomatopoeia: The Case of the Luogu Jing of Beijing Opera" by Guangming Li (UCLA)

"Formation of Text and Tune in Performance in a Narrative Tradition of Rural Northern China" by Jundo Iguchi (Osaka University)

"The Musicality of Oral 'Literature': The Case of the Tianjin Shidiao and the Expression of Urban Identity" by Francesca Rebollo-Sborgi (Univeristy of California, Berkeley)

"Continuity and Transformation in San Francisco's Cantonese Opera Clubs: 50 Years of Hoy Fung (1943-1993)" by Valerie Samson (UCLA)

"How Shall We Praise Our Lord in a Foreign Land? Music of a Chinese Christian Church in the United States" by Tak-wan Pak (University of Pittsburgh)

"The Shandong Highwayman: Mechanisms of Inclusion and Resistance and the Predication of Cantonese Identity Through Cantonese Opera" by Daniel Ferguson (University of California, Davis)

"Traditional Music in a Changing Chinese Politcal Economy: The Case of the Chaozhou Xian Shi Yue String Ensemble Music Tradition in South China" by Mercedes Dujunco (University of Washington)

"Academic Ignorance or Polital Taboo? Some Issues in China's Study of its Folk Song Culture" by Mu Yang (Monash University, Melbourne)

"The Cross-Pacific Contact and its Impact on the 'New Wave' Movement in China" by Jinmin Zhou (Univeristy of Maryland, Baltimore County)

"Internal Organization and the Function of Percussion Music: The Beiguan Ensemble of Taiwan" by Ping-Hui Li (University of Puerto Rico, Rio Piedras)

"Heterophony in Cantonese Ensembles: A Study of the Relationship between Improvised Melodies and the Nature of Instruments" by Ying-Fai Tsui (University of Pittsburgh)

"Sources of Early 20th Century Dizi Music" by Frederick Lau (California Polytechnic State University, San Luis Obispo)

Academic Meeting on Music of the Silk Road 絲綢之路音樂學術研討會 was held in Xi'an on October 31 with 30 participants. More than 20 papers were submitted at the meeting. They can be divided into two categories: 1. papers concerning the study of the interflow of musical cultures on the Silk Road, such as "the position of Xixia in the music cultural exchange between the central plain (*zhongyuan*) and western areas (*xiyu*)" by Sun Xingqun and "Reasons for the success of music of the western areas (*xiyu*) at the Tang court" by Feng Wenci; 2. papers concerning the study of existing music on the Silk Road through the archeological perspective and the examination of wall-painting, notation, musical instruments and musical modes. These papers included "Dance music in Dulang and Silk Road communication" by Xing Zhaohuan [dance music in Dulang is the only well-preserved *mukam*], "A study of morphological changes of the *konghou* (harp)" by Li Mei, and "The central, east and west Asian influences on Malaysian music" by Luo Yifeng.

Conference for Chinese Music History 中國音樂史學研討會 was held in Yangzhou on November 5 with over 60 participants. From the various discussions, there emerged two main problems: 1. periods of Chinese music history: some scholars suggested using dynastic periods following Yang Yinliu's practice, while some suggested periodization according to stages in musical development like those in Liu Qi's "Chinese music" entry in the music volume of the *Chinese Encyclopedia*. Liu divides Chinese music into "the period dominated by dance music, the period of operas, and the period with various developments in different musical genres." 2. recent music history: issues such as how to present the vein of new music development and the synthesis of new and traditional music. The conference also touched upon the choice of the Opium War (1842) or the introduction of school songs (*xuetang geyue*) for the beginning of the recent music period.

The Third Conference of the Oriental Music Society 東方音樂學會 was held at Shanghai Conservatory of Music in conjunction with the 65th Anniversary of the Conservatory, from Nov. 28 through Dec. 1, 1992. Participants in the conference were mainly local scholars. About twenty papers were presented. ACMR members participating in the conference were Rulan Chao Pian, who gave a special lecture on "The Life and Work of Chao Yuan-ren", and Han Kuo-huang, who presented a paper on "The Foreign Elements in Malaysian and Indonesian Popular Music".

[Information provided by Chen Yingshi, Han Kuo-Huang, Su Zheng, Sun Xingqun, Bell Yung]

Chinese Music in Australia: Study and Performance

Yang Mu
Monash University, Melbourne

澳洲的中國音樂教學近況

澳洲政府近年致力發展與亞洲在各方面的連繫。中國及亞洲研究在澳洲迅速發展。這同時亦帶動了中國音樂研究活動。十多個當地的大學院校均有中國音樂的課程或研究中國音樂的學者。研究課題包括曲藝，台灣本土音樂，苗族祭祀音樂，民歌，華北民間舞蹈及劇種。澳洲東岸一些主要城市的華僑聚居區中均有器樂表演，京昆粵劇的票房等。近年還加入了不少國內移居澳洲的音樂家，提高了當地中國音樂的表演水平。此外，澳洲的學者，教育家和音樂家還開始嘗試把中國音樂推介於當地的中小學課程內，以配合澳洲多元文化的音樂教育形式。

This is a brief account of the state of the study and performance of Chinese music in Australia. Together with an earlier article from this *Newsletter*,[1] it provides an outline of the current situation. What is reported here is by no means the whole story. The researchers concerned will need to work together on further investigations before the complete picture of Chinese music in Australia can be presented.

Current state of Australian research into Chinese music

Australia is geographically close to Asia, and in recent years the Australian government has been seeking to strengthen Australian-Asian links in various fields, including culture. Partly as a result of this policy, China studies in Australia have developed rapidly and are now strong in many academic institutions. Research into Chinese musical culture has benefited accordingly. In Australia such research is not limited to the field of music/ethnomusicology, being carried on as an aspect of the wider field of China studies or Asian studies.

A number of Australian tertiary institutes currently have courses in Chinese music, or have staff members or students engaged in Chinese music study and research. These include the University of Queensland, Griffith University (Brisbane), the University of Southern Queensland, James Cook University of North Queensland, the University of New England, Macquarie University (Sydney), the University of Sydney, the Australian National University (Canberra), Monash University (Melbourne), La Trobe University (Melbourne), the University of Melbourne, and the University of Adelaide.

Scholars at these institutions have done much worthwhile work in Chinese music. Most do not concentrate only on Chinese music, but rather have Chinese music as one aspect of a wider range of research expertise and interest. Here only their work in the field of Chinese music is mentioned.

[1] Helen R. Lawrence, "The Chinese and their Musics in Eastern and Northern Australia, " *ACMR Newsletter*, v.5 no.2(1992):35-38.

Emeritus Professor Noel Nickson (The University of Queensland) is a member of the University of Cambridge Tang Music Research Project directed by Dr. Laurence Picken (Fellow of Jesus College, Cambridge). His particular area of research consists in making a systematic and technical study of the musical language of the Tang court tradition. In October 1990 he was invited, with Dr. Picken, to the Shanghai Conservatory of Music to direct a concert of compositions of the Tang and Song dynasties transcribed by members of the Cambridge Tang Music Research team. Dr. Allan J. Marett (University of Sydney) is also a member of this Cambridge team. He has been researching ancient Chinese sources for Japanese music and has published relevant articles.

Professor Colin Mackerras (Griffith University) has been researching Chinese classical dramas, particularly the Jingju and Kunju, and has published extensively on relevant topics. Professor David Holm (Macquarie University) has been researching folk dance and regional drama in northern China, having done relevant field work in China in recent years. Dr. Alison Tokita (Monash University) has been doing comparative research into Japanese and Chinese narrative singing. Dr. Greg Hurworth (Monash University) has studied and done field work in Taiwan on the music of the island's indigenous people, emphasizing education, with the aim of introducing Chinese music into Western primary school curricula. Dr. Cathy Falk (Melbourne University Institute of Education) is currently doing fieldwork-based research into the ritual music of the Hmong people (called the Miao people in China). Dr. Yang Mu (Monash University) has been researching Chinese folk song culture; he has carried out extensive field work in China and has published on relevant topics in both China and the West.

Until her recent death, Ms. Coralie Rockwell had been doing research into the ancient Dunhuang manuscripts and transcriptions, and had made a few research trips to China. She had also done research into Chinese traditional temperament. The Australian scholarly community mourns the loss of this devoted ethnomusicologist. Her colleagues in Canberra have formed the Coralie Rockwell Foundation to carry on her work and to encourage the study of Asian musics.

Chinese music performance in Australia

In Australia, the Chinese community is mainly concentrated in the state capitals such as Sydney, Melbourne and Brisbane. Activities and performances of traditional Chinese music can be witnessed on certain occasions. For example, the lion dance and dragon dance, accompanied by Chinese percussion ensemble, are performed annually in certain traditional Chinese festivals. In Sydney and Melbourne there exist amateur groups performing traditional Chinese operas Jingju, Kunqu and Yueju (Cantonese opera). Members of these groups gather regularly to practise and rehearse as a hobby. In recent years a few distinguished professional performers and musicians of Chinese traditional operas have come to take up residence in Australia. Some of them have joined these groups, thus enriching these activities.

Over the last decade particularly, performance of Chinese instrumental music has become common in some Australian cities. Two amateur Chinese orchestras have been active continuously for more then ten years. These are the Queensland Conservatorium of Music Chinese Orchestra in Brisbane and the Chao Feng Chinese Orchestra in Melbourne. The former comprises students of the Queensland Conservatorium (now part of Griffith University, Brisbane). It was established in 1980 under the direction of Dr. Dale Craig, then a lecturer at the Conservatorium. Its membership changes every year as students graduate and leave, and new ones join. However, it maintains a relatively stable number of members, usually more than a

dozen, and a good performing standard. The Melbourne Chao Feng Chinese Orchestra comprises local Australian Chinese and some migrants and students from Hong Kong, Taiwan and mainland China.

In recent years a large number of young Chinese musicians from mainland China have come to Australia for various reasons, and have played an important and active part in relevant activities. Some are graduates from leading conservatories in China and are highly skilled performers. The best among them include Feng Zhihao (who plays *erhu* and is from Beijing), Hu Weigang (*suona*, Beijing), Wang Zhengting (*sheng*, Shanghai), Chen Wenjie (*ruan* and *pipa*, Sichuan), Li Li (*zheng*, Sichuan), Feng Haiyung (*sheng*, Beijing) and Chai Changnin (*dizi*, Beijing).

The activities of such Chinese musicians have become an essential part of mainstream Chinese music performance in Australia. These musicians have formed a few Chinese music ensembles here. The best and most active ones are the Jiuge Chinese Music Ensemble (Sydney), headed by Feng Zhihao, a former *erhu* teacher of the Central Conservatory of Music Beijing; and The Australia Chinese Music Ensemble (Melbourne), headed by Wang Zhengting, a *sheng* musician from Shanghai. These two groups have frequently performed on various occasions, such as concerts, school visits, community activities and art festivals, and often appear in regional and nation-wide radio and television programs.

Organized and directed by Feng Zhihao, some Sydney-based Chinese musicians have been particularly active since last year. Besides giving frequent performances, they are now planning to establish an arts center with support from the Chinese community. Intended to serve general Australian audiences, the center is not to be limited to the Chinese community. It is planned to involve as many artists working in the field of Chinese music as possible, and to create a wide range of activities from musical and drama performances to educational programs.

A number of professional musicians and groups from China have been invited to perform in Australia in recent years. They have included ensembles of the Shanghai Chinese Orchestra, artists from the Tianjin Narrative Singing Troupe, artists from the Suzhou Pingtan Troupe, musicians from the Wuhan Conservatory of Music, a Nanguan performing group from Taiwan, and the Jingju theatres from Beijing and Tianjin. Their performances have further stimulated the appreciation of Chinese music in Australia.

Chinese music in Australian schools

Following the current trend of promoting multiculturalism and applying ethnomusicological approaches in music education, some Australian scholars, educators, musicians and tertiary students have begun introducing Chinese music into Australian school curricula and applying Chinese methods in Australian school music education. The above-mentioned musicians from China have made contributions in these areas. School visits, with demonstrations, and talks about Chinese music have become an essential part of the activities of these musicians and their ensembles. Besides these contributions, two educational projects are worth mentioning.

In Queensland, Deng Wei, a *pipa* player from Beijing, and Li Lingzi, former singer with the Central Opera Theatre in Beijing, have been doing school tours since 1989. Entitled "Oriental Odyssey," their program of school visits includes demonstrations and talks about Chinese music. It has been sponsored by the Queensland Arts Council as one of their on-going educational programs. The Oriental Odyssey tour runs for up to twenty weeks per year in Queensland schools, and has been well received.

Another project, entitled "Chinese Music for Secondary Schools," was carried out over two years, from July 1990 to June 1992. Designed and directed by Yang Mu, sponsored by the Australia-China Council (an Australian government council), and supported by Monash University and the University of Melbourne, this project aimed at promoting Chinese music study and appreciation in Australian schools, and establishing relevant ongoing activities in those schools. It involved offering Chinese music seminars, workshops and demonstrations in schools, introducing Chinese music to school curricula, establishing Chinese music performing groups in schools, and helping Australian schools to establish brother/sister relationships with schools in China throught music education activities.

Among the Chinese music groups established under this project, the Penleigh and Essendon Grammar School (Melbourne) Chinese Orchestra was the first, and is still the most outstanding one. The orchestra currently has 15 members, all of whom are offered weekly individual tuition; and the orchestra rehearses weekly. They have reached a reasonably good performing standard and have given concerts on various occasions. This school orchestra is now attempting to arrange a performing tour to mainland China and Taiwan.

The above report has concentrated on recent developments in the study and performance of Chinese music in Australia. Further investigation is needed into the early history and development of musical activities within the Australian Chinese community and into Chinese music in the wider Australian society. Hopefully such gaps in the study of the Australian Chinese and their musical culture will be filled in the near future.

Suzhou *Pingtan* Troupe's Yuan Xiaoliang

Mark Bender
The Ohio State University

蘇州評彈團的袁小良

蘇州評彈團的袁小良雖然只有30歲卻已經是一位突出的青年演員。袁來自一個彈詞的家庭，在十七歲時便加入了蘇州評彈團。他在1986年開始和25歲的王瑾合作演出。袁除帥承父母外，還參考其他彈詞前輩的錄音，如蔣月泉，張鑑國，郭彬卿和尤惠秋等。袁的唱法集了各家之長，並加上了一些流行樂曲的唱法。在1992年上海評彈界的會議上，大家都認為他的模仿期已過去，相信他在未來五到十年內將會被公認為是有個人獨特風格的彈詞唱家。

A promising young performer in the world of *Suzhou pingtan* 蘇州評彈 storytelling is thirty year old Yuan Xiaoliang 袁小良 (David Yuan) of the Suzhou Pingtan Storytelling Troupe 蘇州評彈團. In the past year he has received increasing attention for his innovations in *tanci* 彈詞 music and singing. Though no one has yet suggested that his style of singing and playing constitutes a new *liupai* 流派(school), numerous *neihang* 內行 in Shanghai have admitted that there is definitely "something of his own" in his music, and that he deserves watching. With the possible exception of the music of Xing Yanzhi 邢晏芝(presently a vice-president of the Suzhou Pingtan School), no officially recognized *liupai* has emerged since the 1950's, the golden days of *tanci* music innovation. (There are, however, numerous tunes [*diao* 調] developed by performers outside Shanghai which are recognized by regional audiences, especially in Suzhou and Wuxi.) Moreover, it has recently been noted by *pingtan* authorities that while the prestigious Shanghai troupe is the present home of many of the most recognized older *tanci* performers, the Suzhou troupe now has the best performers aged 30 and under.

I met Yuan Xiaoliang and dozens of other storytellers in Jiangsu province and Shanghai during my 1991-1992 year of doctoral research on *tanci* at Suzhou University, funded by a CSCPRC grant. Soon after my arrival in Suzhou, Gong Huasheng 龔華聲, well-known storyteller and leader of the Suzhou troupe, introduced me to Yuan and his versatile partner, Wang Jin 王瑾. (At age 25, she is the youngest member of the Chinese Quyi Arts Association 中國曲藝家學會.) Yuan and Wang were performing the story of *Meng Lijun* 孟麗君, a narrative which I had chosen as a focal point for my research on Suzhou *tanci* as verbal art. During the ensuing months, I spent weeks on end following Yuan and Wang around various *matou* 碼頭 (literally, "river ports") in the greater Suzhou area, interviewing them and recording their performances.

Yuan Xiaoliang comes from a family of *tanci* storytellers, and thus has a background different from most other younger performers, who receive their basic training at the Pingtan Storytelling School in Suzhou. Yuan began studying *tanci* (storytelling with music) at age 12, and became a member of the Suzhou Pingtan Troupe in 1979 at 17. On his parents' advice, he took Gong Huasheng as his master in 1986 in order to improve his speaking skills. Also in 1986, he began performing with Wang Jin (a Pingtan School graduate who studied *Ti Xiao Yin Yuan* 啼笑姻緣 under her master, Jiang Yunxian 蔣雲仙). Besides *Meng Lijun*, they have also performed the *changpian* 長篇 ("long story") *Lingzhou Qi An* 林州奇案 (A Strange Case from Linzhou County), adapted by Yuan's mother. Aside from the long stories performed in storyhouses, the

pair also regularly participate in a variety of *huishu* events 會書(hosted performance meets where numerous storytellers perform). Their performances are regularly played on regional radio stations. They have recently been part of the middle-length story (*zhongpian* 中篇) production of *Yang Naiwu Xin Zhuan* 楊乃武新傳(A New Version of the Yang Naiwu Story), written by Gong Huasheng and performed by nine performers (three groups of three) during the weeks surrounding the 50th Anniversary of Mao's Yan'an Talks on Literature and Art.

The process of Yuan's musical development is interesting in itself. His first teachers were his father and mother, *tanc*i storytellers Yuan Yiliang 袁逸良and Ma Xiaojun 馬小君. (Yuan's mother, aged 60, is possibly the best known teacher outside the Pingtan School — she has a reputation of producing students in six months to a year, requiring students to perform daily as part of their training.) Under their strict guidance, Yuan began studying the *pipa* 琵琶 in the early 1970's, practising four hours a day, sometimes reading popular novels as he played. His parents came to realize that their style of singing and performance was too lively for the sensitive Yuan, who they felt had a softer quality to his music. They thus encouraged him to study the music of other performers, but stressed that he study only the best. To improve his singing skills, he first listened to old records of the famous Jiang Yuequan 蔣月泉, which his parents had bought from an old *pingtan* fan who had hoarded them during the Cultural Revolution. Unfortunately, these rare records were soon stolen. Later, to improve his *pipa* playing, he listened to tapes of Zhang Jianguo 張鑑國 and Guo Binqin 郭彬卿, setting the recorder on "slow" and copying down the notes, so as to "exactly imitate" the music.

Yuan eventually came to feel that the Zhang style of singing was too popular and that there were already several well-established Zhang students, such Qin Jianguo 秦建國(age 35) of the Shanghai troupe. Yuan thus wished to create an individual style of singing that would include elements of himself and meld with the strengths of other performers in the Suzhou troupe.

In 1984, he was invited to perform in a *pingtan* contest. In preparation, he accidentally found a tape by You Huiqiu 尤惠秋of the Wuxi Pingtan Troupe. Yuan quickly went to work studying You's music and did well in the contest, singing the *kaipian Zhu Geliang* 開篇諸葛亮.

In the following years Yuan adapted You's style to his own strengths, especially stressing enunciation. He went on to combine aspects of the Jiang tune with those of the You tune, developing several new *qiang* 腔 (melodies) of his own. Thus, he feels that the slower paced tune style慢調*(man diao)* he uses is a combination of features of the Jiang and You tunes, plus his own self — this "self" having a slight flavor of modern pop music. (Yuan and Wang Jin had their own pop band and dance troupe for a year in the late 1980's.)

In innovating fast-paced *tanci* tunes (*kuai diao* 快調), Yuan has drawn on the style of Xue Xiaofei 薛小飛, of the Suzhou troupe. He describes the *Xiaofei diao* 小飛調 as fresh and limpid, "flowing in one breath like fast mountain water." Again modifying the enunciation of the lyrics, he has combined the Xiaofei tune with aspects of the music of Xu Tianchang 徐天翔, his father's master and student of Xia Hesheng 夏荷生, famous in the 1930's as a performer of the classic *tanci* story, *Miao Jin Feng* 描金鳳. The Xu music is hearty and masculine, influenced strongly by Beijing Opera.

This sort of mixing of singing styles is often subject to criticism by *tanci* aficianados who can easily dismiss such experimentation as *"luan chang* 亂唱" (wild singing). Some fans 票友 in Shanghai recently taped a number of Yuan's performances from the radio and various *huishu* events to see if Yuan was guilty of *luan chang* —in the end, it was determined that Yuan's style was indeed for real, and not just "frills added by inspiration while performing."

Chinese Music in the U.S. — A Research Strategy [1]

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(Summary of paper read at the thirteenth semi-annual meeting on October 22, 1992)

中國音樂在美國

調查在美國的中國音樂活動除了有助於推廣中國音樂在美國的發展，還有其學術值。如要全面地，有系統地調查這些活動，必須要注意以下三方面：1）調查的音樂種類包括傳統，流行及創作音樂三個範疇；2）必須要顧及不同的音樂活動和演出場合，如演奏，研究，教學，專業和業餘等；3）把美國分成十個不同區域，每個區域由不同研究組負責調查。並且在九四年召開會議，給各學者發表及討論調查結果。

ACMR is currently organizing a collaborative research project to survey the state of Chinese music and musical activities in the U.S.. This article discusses the importance of such a survey, and outlines some preliminary thoughts on its implementation. The following two articles by Lee and Fung are examples of individual efforts. Those interested in participating in this project please write to Bell Yung.

In an article which surveyed Chinese musical activities in the U.S., Han Kuo-huang wrote that "where there is a Chinese community, there are Chinese musical activities. Such activities involve individuals as well as groups, and the groups form organizations that may be temporary but can also be long-term" (Han 1979: 84). Among the musical organizations, he pointed out in particular those that were formed by and catered to Peking opera and Cantonese opera singers, *guqin* players, and other instrumentalists. The majority of these groups are in New York City and large urban centers on the West Coast, with some in the Chicago area. His article also briefly surveyed scholarly activity in Chinese music. He wrote, "As a Chinese [musicologist] living in the West, if I don't make a special effort to build a bridge between cultures of the East and West, and if I don't play an active role in developing and promoting Chinese music, what else should I do?" (1979: 105). I believe that all Chinese Americans who are active in the scholarly and educational profession would concur with Han's sentiment.

Even though Han did not explicitly say so, he will certainly agree with me if I say that to survey "Chinese Music in the U.S." is important not only as a necessary step towards the promotion and development of Chinese music in America, but also for its scholarly value. Music is closely related to people's lives, customs, beliefs, and even social systems and organizations. Studying music helps in the study of people; understanding Chinese music in America helps in understanding Chinese people in America. As the number of Chinese Americans increases

[1] This article was written originally in Chinese and read first at the Sixth Annual Conference on Chinese Culture held in Cambridge, Massachusetts on December 7, 1991; a revised version, also in Chinese, was read at the Fifth International Conference of Ethnomusicology held in Taipei from September 14 to 19, 1992. This is a further revision and translation. A summary of which was given at the 13th conference ACMR on October 22, 1992 in Seatle.

yearly, questions such as who and what are Chinese Americans? what role do they play in the U.S.? what is their responsibility to China? become increasingly important. We, as members of this community, should find these questions particularly relevant and worthy of serious study. And we, as members of the music profession, can contribute to the study from a unique perspective by using musical data. Furthermore, such a survey provides a snapshot of a slice of Chinese American life at the end of this century.

In recent years, a small number of studies and surveys on this subject have appeared. For the San Francisco region, Ronald Riddle studied the history of Cantonese opera and Isabel Wong surveyed Peking opera activities. For the New York region, Su Zheng wrote on instrumental ensembles, and Sau-yan Chan and Sai-shing Yung surveryed Cantonese opera clubs. A more comprehensive study is the doctoral dissertation in progress by Zhang Weihua on four kinds of musical activities among the Chinese in the San Francisco Bay Area: Peking opera clubs, instrumental ensembles, western-style choirs, and jazz groups.

The afore-mentioned article by Han is the only comprehensive survey of the subject. Important as the first step, it awaits others to continue the work in a more systematic manner and on a broader and more comprehensive scale. Needless to say, the large number of Chinese in the United States (about 1.65 million according to the 1990 census) and their dispersal to almost every corner of the country demands collaborative research. This report presents some preliminary thoughts on how to proceed based upon the little information we have.

It was in the mid-ninetenth century that modern Chinese people first set foot on this continent. At that time, they were mostly Cantonese from southern China who came to the West Coast to help build the trans-continental railroad and to work in the gold mines. With them came Cantonese opera, arguably the earliest kind of Chinese music performed and heard in the New World. Whether or not the first Cantonese sojourners brought other kinds of music awaits further research. It was not until the early 20th century that the first students from China brought over a different kind of Chinese music. For example, Yuan Ren Chao organized choirs to sing Chinese songs when he attended Cornell and Harvard as a student in Physics, Mathematics and Philosophy during the 1910s. Other well-known students include Huang Tzu, Ying Shangneng, and Tan Xiaolin, who, during the 1920s and 30s, came to study Western music at Oberlin, Yale, and the University of Michigan respectively. Did they bring along Chinese music? and if so, what lasting effect did it have? These questions need further research. During the first half of the 20th century, a small number of musical groups from China toured the continent, the most famous of which were the Peking Opera Troupe led by Mei Lanfang in 1930-31, and a group of instrumentalists led by *pipa* and *guqin* player Wei Zhongle in 1939. We need to document these visits and research into their long and short term effects, if any, on the larger musical scene and musical life in the United States.

In recent years, an increasing number of professional troupes and individual musicians have come from China, Taiwan and Hong Kong to perform. The event that aroused the greatest attention was the first visit by a troupe of instrumentalists and opera singers from the People's Republic of China which toured the United States extensively in 1978. On the other hand, what may prove to leave a more long-lasting influence is the Taipei Theater which opened near the Rockefeller Center in Manhatten in the fall of 1991. The nightly concerts of music and theater, performed mainly by Chinese artists from Taiwan and elsewhere, have attracted considerable interest among the performance circle in New York City. Aside from these commercial ventures,

there are concerts on university campuses; needless to say, their audiences are limited mainly to academic communities.

The above-mentioned concerts focus mainly on what may be called "traditional" music from China. But in the casinos of Atlantic City and Las Vegas, as well as in other entertainment establishments in large urban centers on the two coasts, there are regular performances of popular music by "stars" from Taiwan and Hong Kong. Compared to concerts of "traditional" music, such performances attract a much larger number of Chinese-Americans: At the other extreme are concerts of so-called "art" or "serious" music by highly-trained composers. A recent example is a concert on November 1991 at the Lincoln Center devoted entirely to the music of a young composer from China, Tan Dun, featuring some musical instruments invented by him. The audience for this type of performance is mostly not ethnic Chinese, but fellow composers of avant garde music.

The examples of public concerts mentioned above are almost exclusively performed by professionally-trained musicians and artists — a major reason why such concerts attract attention. On the other hand, amateur musical activities may in fact have longer-lasting and deeper influences on people's lives. Examples of these are various kinds of opera clubs and people taking instrumental lessons for their own enjoyment. Participants in these activities not only are fond of music, but actively learn how to sing and play instruments, and occasionally perform for others. Such amateur musical activities have increased greatly in the last ten or twenty years.

A major reason for this flourishing of amateur musical activities is the immigration of many professionally-trained musicians into this country from the People's Republic of China in the last decade. Examples include the *guzheng* players Wang Changyuan and Zhang Yan, *pipa* players Tang Liangxing and He Shufeng, *yangqin* player Yao An, and *erhu* player Li Guangming. They received rigorous training, and many had already established considerable reputations in China. Most of them currently live in major cities on the two coasts, and often perform in Chinese community concerts. Their presence and activities stir up a great deal of interest in learning instruments, of which the most popular is the *guzheng*.

A number of professional Peking opera performers from China have also immigrated to the United States in recent years, which has caused considerable excitement among the amateur opera clubs. Taking New York City as an example, there are currently more than ten such clubs, among which Fuxing, Tongqing, Yeyu and Huamei are the most active. As a rule, members meet once a week to sing and rehearse, and stage public performances two or three times a year. They come from all walks of life: insurance salespersons, real estate agents, restaurant chefs, and bank clerks. Some are professionals such as college teachers and engineers. As aficionados of Peking opera, they hire recent immigrants who are professionally-trained instrumentalists and singers to teach and accompany them, and acquire custom-made costumes from Hong Kong and Taiwan. Their seriousness and utter devotion are quite moving. In recent years, several groups have received funding support from the National Endowment for the Arts and New York State Council for the Arts, which has given them further confidence and encouragement.

The classical opera Kunqu has a much smaller circle of amateur singers; nevertheless its organized activities date back many decades. For example, the well known amateur singer Mrs. Li Fangkuei, who currently lives on the West Coast, first performed at Yale University as early as 1938. Today, there are amateur *Kunqu* clubs in several cities, including the San Francisco Bay Area, Los Angeles, and New York City.

Another notable amateur musical activity is the modern choir, which can be found in almost all major cities. According to Zhang Weihua's study, there are eight such choirs, with almost three hundred members, in the San Francisco area alone. This does not include church choirs in Chinese Christian churches. In Boston, the Chinese Intercollegiate Choral Society has already a history of 25 years. Like other musical organizations, the purpose of singing in a choir is not merely to make music. More importantly, singing as a group with fellow Chinese Americans brings to the participants a sense of identity and belonging in an alien environment.

In the area of the teaching of Chinese music, the eminent music scholar Rulan Chao Pian began offering courses in Chinese music in the 1950s at Harvard University. Chun-Yuen Lui, the well-known *pipa* and *guqin* performer and scholar, started teaching at UCLA in 1960. During the 70s and 80s, an increasing number of universities offered academic courses and performance instruction in Chinese music. The membership of the Association for Chinese Music Research, which was established at the University of Pittsburgh six years ago, offers a bird'seye view of the recent situation. The Association has a current membership of about 120; 90 or so members are from the United States, of whom about half are associated with universities. Approximately thirty are graduate students specializing in Chinese music, with a dozen or so faculty members. These figures are of course insignificant compared to other disciplines in Chinese studies such as language, literature, history, economics, and political science; nevertheless, it can be considered a "boom" compared to the situation only twenty years ago, when only a handful of universities offered courses in Chinese music.

Aside from universities, teaching and learning Chinese music are also actively pursued in Chinese community centers in large cities. The main difference between musical instruction in community centers and that in universities is that, in the former, the emphasis is on learning how to play instruments and to sing, while in the latter, the emphasis is on research. Such community-organized music instruction programs are found in many major cities; for example, the Chinese Music Ensemble (NYC), Music From China (NYC), the Chinese Music Society of North America (Chicago), and the Southern California Chinese Music Association (Los Angeles). Their activities include group and individual music classes, concerts in schools and community centers, and the publication of newsletters and even cassette recordings. Not only do these activities play an important role in the cultural lives of Chinese Americans in urban centers, they also serve as a significant medium to bridge the cultural gap between the Chinese and the mainstream American society.

Compared to other fields of Chinese study, the community of researchers of Chinese music is still extremely small and the output meager. However, it has seen a rapid increase in the number in researchers in the last few decades; a look at the number of doctoral degrees awarded suffices to make the point. Based upon a preliminary survey, there were only 6 Ph.D.s awarded with a focus on Chinese music before 1970, 8 between 1970 and 80, and 14 between 80 and 90. How many will there be in the 90s? No one can tell at this point. What is certain is that, in view of the thirty or so graduate students currently pursuing degrees, there will definitely be an increase in the next ten years. These figures are preliminary and may not be accurate; but the dramatic increase in research activity in recent decades cannot be denied.

The discussion above outlines briefly the necessary scope and nature of a comprehensive survey of Chinese music in the United States. In order to conduct such a survey systematically and comprehensively, the following concerns must be heeded. First, the kinds of music and musical activities are greatly varied. On the broadest level, they may be divided into

a. traditional music;
b. popular music;
c. composed music.

Secondly, the nature of musical activities, as well as the venue in which such activities occur, are equally varied. While the most noticeable activities are public performances in concert halls, data on other kinds of activities and venues are equally important. For example, the teaching and research of music in classrooms, conferences, and the print media; and amateur music making and listening in semi-public music clubs, at home, or in public gatherings.

Thirdly, according to the 1990 census, the 1.65 million Chinese Americans live in all fifty states, with greater concentrations found in some urban centers. The following table summarizes the distribution:

West Coast (California)	700,000
West Coast (Seattle region)	35,000
Hawaii	70,000
Northeast (NY, NJ, VI, MD, PA, MA, CT)	500,000
Midwest (Chicago area)	50,000
Southwest (Housten/Dallas area)	60,000
Others	250,000

In order for the study to be comprehensive, it must take into account the great variety of music, the different natures and venues of musical activities, and the wide geographical distritution of Chinese Americans. Needless to say, to undertake and complete such a survey within a reasonable period of time is beyond the capability of one person but requires a collaborative effort from a large number of research workers. Individuals or teams need to be assigned or coordinated, each of which would be responsible for a particular urban center. Tentatively, ten such centers may be identified: Honolulu, Greater Los Angeles, San Francisco Bay Area, Seattle/ Vancouver, Houston/Dallas, Chicago, Washington DC area, New York City, Boston/New England, and Toronto.[2] Several Chinese music scholars have already expressed interest in such a project.

Before launching a systematic and comprehensive survey, it may be beneficial to begin with a pilot project that involves a limited number of scholars and focuses on a small number of narrowly-defined musical genres, activities, and geographical locations. To that end, a conference is being planned in 1994 to which selected scholars who have already been researching Chinese music in the United States will be invited to present their work. The conference will serve as a forum to discuss theory and methodology, research technique and potential problems. It will also serve as a planning session for a more systematic and comprehensive study. The Folk Arts Program of the National Endowment for the Arts has expressed an initial interest in providing funding support in this preliminary stage of the research.

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[2] The large number of ethnic Chinese living in Toronto and Vancouver makes inclusion of those communities in any comprehensive survey essential. However, conditions imposed by funding sources may limit the survey to within the United States.

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Singing To Remember: Uncle Ng Makes His Mark

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民間藝人伍尚熾

現年83歲的民間藝人伍尚熾出生於廣東台山縣，早在七，八歲時便開始唱木魚書；18歲時已是村中出名的唱家。他在1980年移居美國紐約後還繼續的唱；除了自娛外，還經常為華僑們演出。他除了唱以愛情故事為主的傳統書目外，也創作了一些表白移民心態及經歷的唱本。紐約的華美藝術中心為他拍攝了一套記錄片，叫＜唱往事＞(Singing to Remember)，介紹了他的歌和生活。美國國家藝術基金會(National Endowment for the Arts)在1992年頒了給他國家傳統獎(National Heritage Fellowship)。在全國229名被提名的藝術家中，只有13位獲得這一份殊榮。

This Summer Uncle Ng was named a recipient of the prestigious National Heritage Fellowship. He is one of thirteen 1992 Heritage Fellowship awardees who will be honored on September 22. A three-day celebration will take place including a Congressional reception at the U.S. Capitol and a gala public performance. He is the first Chinese American to receive such an award in the United States.

When I first met Mr. Ng Sheung Chi a few years ago, he was singing in the community park for his own enjoyment as much as for anyone who was listening. He sang a form of folk song that I had never heard before. It reminded me of a form of Appalachian mountain song. Some songs were zesty, others were gentle, even tender. Clearly, he loved to sing, and he certainly wasn't bashful. He walked back and forth as he gestured, emphasizing his lines with his hands as much as with his voice.

Mr. Ng is known among his fellow seniors as Ng Bok (Uncle Ng). He often sings with other Chinese American senior citizens in the park, at the local Senior Citizen Center, or on the streets of Chinatown where people gather to listen. Uncle Ng can hardly stop himself from singing. He is slightly built with a warm, ready smile. Uncle Ng was born in 1910 in a small village in Taishan County. This county has been one of the major emigration areas to the United States for more than 150 years. Its emigrants constitute one of the largest Chinese groups in America. Before Uncle Ng immigrated to the U.S. in 1979, he had spent most of his time working in the fields as a farmer. He learned to sing *Muk'yu* songs when he was only seven or eight years old by listening and imitating other villagers. "I sang whatever came to my mind at the moment." Tai San *Muk'yu* (wooden fish) is one genre of narrative songs popular among local rural folks for more than three hundred years. Later he copied by hand texts of *Muk'yu* to enlarge his repertory. At the age of eighteen, Uncle Ng was already a well known *Muk'yu* singer among his fellow villagers. "When I sang, even the birds would fly down to listen to my singing."

Singing was very popular; everyone sang. Villagers used to sing in the fields. Often, after a full day of work, the whole village would gather under the shadow of large tree to get some fresh air and to enjoy singing. Two people might sing a couplet, with each person taking turns. "It's just folk singing among ourselves. Whenever you feel good, you sing some lines." A particular song can continue for hours. *Muk'yu* was also sung on special occasions, such as at marriages and funerals. Usually elder women sang at funerals while young people sang at marriage ceremonies at the bride's home. The bridegroom used to sing at his own home with his friends before taking part in songs at the bride's house. Uncle Ng was always invited by the villagers to come to sing "bride's songs." He sang improvised lines created for the occasion.

During Chinese Lunar New Year, a song called *Yaulai*, "Genesis," was sung. But the most elaborate ritual performances took place on the seventh night of the seventh month of the Lunar Calendar during the Qixi Ceremony, a festival traditionally celebrated by women and lovers. Four or five women with *xian'gu*, "immortal bones," were invited from different places to sing on a large platform erected at the entrance to the village. Upon nightfall, young village girls with the *xian'gu* women sang while the men responded as they gathered around the platform. A ritual song invited the various Immortal deities and Buddhas from heaven to join the ceremony. Often a competition took place among singers, challenging each other to respond with improvisations or various passages from different songs. This ceremony usually continued till dawn.

Traditional Chinese festival gatherings usually take place outdoors, in front of a temple during celebrations of certain deities, on holidays usually after harvest (weekends do not exist), and on market days at the county center. Local performances of traveling shows also are a traditional festival event. At such times people may bring their own benches to sit, dress to some extent better (particularly since this is practically the only time women are visible), and farmers change their roles in life and become singers, cooks or display their individual talents in other ways. This is a happy time when the family may get together to sell their particular local dishes, fold paper money together and burn it, or march to the temple of *Ma Tzu*, the fisherman's diety, or *Tu Ti*, deity of the Earth.

What occurred after Liberation in 1949 in China is recounted in an article by Su de San Zheng.[1] "The change in the political situation of China in the mid-twentieth century and the Communist Party's politic regarding the folk and traditional arts had a tremendous impact on the fate of

[1] Su de San Zheng, "From Tai San to New York: *Muk'yu* Songs in Folk Tradition." Unublished manuscript.

narrative songs. 'After Liberation (1949), we sang *Muk'yu* much less. It was not allowed to sing in the same way as we did before Liberation. It was considered as being *huangse* ("yellow" or "decadent"). We were not allowed to sing these songs. During the Cultural Revolution (1966-76) we were even more fearful to sing *Muk'yu*.' Still, the folks loved Uncle Ng's singing so much that they would not arrive on time at the political meetings unless Uncle Ng was expected to sing. 'After Liberation, I was sometimes told to sing at the meetings. These meetings were very large meetings, often with three to four thousand people. Usually, it took a long time to have the folks gather for these meetings; but when they knew that today Uncle Ng was coming to sing, they would all come very early, waiting at the meeting place. I would sing the same stuff that I knew; but sometimes I also sang *haoren haoshi* (good people and good deeds) at the cadres' request. They would give me programs, and I would create some lines according to the content .... After the Cultural Revolution, people started singing again, and some people began to republish textbooks.'"

The popularity of *Muk'yu* declined tremendously in Tai San when it was strongly affected by the Cultural Revolution. Today, many people are no longer familiar with it. Uncle Ng and his *Muk'yu* songs survived these changes, and eventually he made his way to America to join his children. His hope, like those immigrants before him, was to become rich and return to his hometown. After his arrival, he worked for several years in sewing factories. He is retired now and lives with his wife and daughter. In addition to the traditional repertory of love stories, Mr. Ng particularly favors those songs that recount the experiences of the early Chinese immigrants. He wrote a song which vividly describes his own experiences as an immigrant. It goes like this:

In my time of leisure I have many thoughts.
When *Muk-yu* comes to mind I start to sing.
This is the story of my own memories about my hometown and my past.
It's a long story hard to tell in a few words.
Liberated was my hometown 30 years ago.
A new emperor reigned as a new dynasty emerged.
Many other things I'll not talk or sing about.
But we worked very hard to build reservoirs.
Good work in irrigation brought about rich crops.
The granaries were bursting with sweet potatoes and rice.
How many people in the world believe that
life gets easier when there is money and rice...
Yet political struggles came one after another.
Who would not want to go overseas?
People say that America is a Paradise.
Everybody makes money and becomes rich.
It might not be too late for me to become rich as well.
On the street, I see so many beautifully dressed people so many people in suits and ties.
High-heeled shoes clank in the street.
I dreamed of enjoying life in the paradise of America.
Who had expected the hardships we had to endure?
Everyday I walk around wandering in the streets.
New York City is so prosperous.
There are everywhere skyscrapers and factories.

If I had a chance to return to my homeland in Tai San
How glorious and impressive would I be
As the guest returned from Golden Mountain.
I would be visited by my whole clan young and old.
A totally new man, I would distribute money and sesame candies.
So much to talk about among the brothers.
It would be just wonderful to go home again.[2]

The rhythms and texts of such songs are often intimately descriptive of Tai San people's experiences and sensibility. *Muk'yu* was never well known outside of the Tai San area. Now it has become an endangered species. Uncle Ng's *Muk'yu* singing, however, reflects a part of the American historical experience and something of the meaning of being Chinese in America.

The National Heritage Fellowship is an award from the National Endowment for the Arts for exemplary master practitioners of a traditional art. Such master artists have "made valuable artistic contributions both to their local communities and the country as a whole. They give vivid testimony to the creative genius of the many peoples who compose our nation." Fellowship recipients are selected by a citizens' review panel and the National Council on the Arts for their authenticity, excellence, and their record of ongoing artistic accomplishment. Uncle Ng was selected from 229 traditional artists who were nominated this year. The Arts Center nominated Uncle Ng to highlight rural culture instead of established forms of traditional art. In this way Asian Americans might be reawakened to the value of their own indigenous heritage.

The Folk Arts program of the Arts Center has been researching and presenting folk artists since 1985. Various catalogues are available and a booklet on several other folk artists is in the works for public schools. Uncle Ng is himself the subject of a seventeen-minute video documentary entitled "Singing to Remember" that is available and is now on view at a variety of prominent video festivals. (See P.45) Cassette recordings are planned for later. Chinese folk arts are a wonderful resource. Several contemporary Asian American artists have drawn from them to enrich their own work.

When the announcement of the award came in the mail, we broke the news to Uncle Ng explaining every detail carefully. He listened intently, then thanked us profusely and went home. The following week he stopped by to visit. He sauntered in more relaxed than usual wearing a white straw plastic hat, thin plaid minty green and white shirt over another plaid shirt over a T-shirt, dark baggy pants and his same old sneakers. He looked as though he had won Lotto and was having no trouble knowing what to do with the money. His complexion had changed, he appeared more satisfied although he had always been jovial, even gracious in his way. He was clearly happy. He stops by just to visit more often now. We are very proud of him.

[Reprinted from *Arts Spiral,* Asian American Arts Centre (NYC) with permission.]

[2] *Uncle Ng Comes to the Golden Mountain 1982* excerpts.

Teaching Chinese Music in the United States

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美國中小學音樂教育

本文討論美國中小學音樂教育的教材中有關中國音樂的三種材料：包括教科書，補充讀物和一些個別有關中國音樂研究的刊物。內容都非敘貧乏，但是倒也包括兩種不同的教法。有的教材注重教個別曲目，有的則以介紹音樂與社會文化關係為主。兩種方法各有不同效果，作者認為最好是能夠在音樂教授過程中把兩種教法混合使用。

Music educators have long been interested in music of various cultures. The Tanglewood Symposium in 1967 declared that "music of all periods, styles, forms, and cultures belongs in the curriculum" (Music Educators National Conference [MENC], 1968, p. 56). Since then, educators and researchers have developed various theories and objectives for the inclusion of music from different cultures. As far as can be determined, music educators suggest that the learning of music from various cultures will help to achieve the following objectives:

1. Increase tolerance of unfamiliar music (Shehan 1985);
2. Sensitize perceptions of familiar music (Shehan 1985);
3. Provide opportunities to study musical concepts and reinforce the knowledge of musical elements (Anderson & Campbell 1989; Miller & Brand 1983);
4. Refine aural skills, critical thinking, and psychomotor development (Shehan 1988);
5. Cultivate musical creativity and improvisation (Campbell 1991a, 1991b);
6. Develop multicultural awareness, understanding, and tolerance (Anderson & Campbell 1989; Blacking 1973, 1987; Boyer-White 1988; Griffin 1973; Kraus 1967, Miller & Brand 1983; Palmer 1975; Shehan 1988; Task Force on Music Teacher Education [TFMTE] 1988);
7. Promote a deeper understanding and acceptance of people from other cultures (Anderson & Campbell, 1989; Blacking 1973, 1987; Miller & Brand 1983; Palmer 1975; Reimer 1991; TFMTE 1988);
8. Cultivate open-mindedness, unbiased thinking, and eradicate racial resentments (Blacking 1987; Kraus 1967);
9. Enculturate, reflect, and explore the ethnic diversity of the United States (Anderson & Campbell 1989; Boyer-White 1988; Garfias 1985; Johnson 1985; Miller & Brand 1983; Reimer 1989; Shehan 1988; TFMTE 1988);

10. Prepare students to live in a global environment (Anderson & Campbell 1989; Palmer 1975).

The first five objectives focus on the students' musical development. The last five pertain to social, attitudinal and cultural concerns in the United States. Due to the limitation of space, I will focus on the teaching and learning of Chinese music in this paper. The purpose of this study is to review how Chinese music is introduced to public school students in the United States and to determine whether there are problems inherent in the materials used. In addition, suggestions will be made with the goal of improving the introduction and teaching of Chinese music. These suggestions will be based on current music education theories and philosophies, insights gained from the field of ethnomusicology, and Chinese music aesthetics.

Three types of materials primarily designed for the public schools will be surveyed and evaluated: (1) music textbook series; (2) supplementary music publications, which include national publications that are not considered as textbooks; and (3) incidental, regional, and experimental publications, which are normally published as the outcome of special projects and are available to a limited number of music teachers. Most of these materials include practical directions, suggestions, or implications for music teachers' classroom procedures.

Music Textbook Series

The two major music textbook series in use today are published by the Macmillan Publishing Company (Staton & Staton 1988) and Silver, Burdett & Ginn Inc. (Palmer 1988). Both series are accompanied by a set of recordings for each volume, and are designed for classroom use from kindergarten to grade eight.

The Macmillan series claims that it is designed for the development of students' skills in singing, music reading, improvisation and playing instruments. Table 1 shows the Chinese songs included in the series from K to grade 6; only grades two and three consist of Chinese musical materials. In all circumstances, the Chinese songs are notated in Western notation, and are sung in English.

Table 1 Titles of Chinese Songs in the Macmillan Series

Grade	Title	Page
K	NA	NA
1	NA	NA
2	Ai Hai Yo	154-155
3	Song of the Dragon	132-133
	Spring in China	190-191
4	NA	NA
5	NA	NA
6	NA	NA
7	unavailable*	
8	unavailable*	

*Grades 7 & 8 are rarely used volumes. No school is using these volumes in Bloomington, because elementary schools stop at grade 6 and junior high schools do not use the series.

Both "Ai Hai Yo" and "Song of the Dragon" are associated with the Chinese New Year. Therefore, an introductory paragraph is presented in both cases concerning the cultural background of the Chinese New Year. Although the dragon is mentioned in both cases, two problems are found when introducing the "Song of the Dragon." First, students are told that the Chinese New Year lasts for five days. Second, students are told that the dragon in the dragon dance can be carried by as many as a hundred people but a photograph of the lion dance, which requires only two persons, is shown on the adjacent page. The problem is that no Chinese would agree on a strict five-day celebration for the Chinese New Year, and that students are given incorrect and confusing visual information on the dragon dance.

Musically, students are being taught music reading, formal structure, rhythmic concepts, playing simple percussion instruments, and solfege (Kodaly hand signs). Students are encouraged to listen for specific musical elements.

The Silver Burdett series claims to have five strands: concept development, listening skills, music reading, movement skills, and performance skills. In other words, all lesson materials are designed with these five strands in mind. As with the Chinese songs in the Macmillan series, all Chinese songs in the Silver Burdett series are presented in Western notation and are sung in English. Only "A Boat on the Lake" for grade six students has additional romanization for the Chinese pronunciation. In addition, the cultural background is not always explicit in each song presentation, from non-existence (either visual or verbal) to a paragraph of background, a Chinese poem translation, and colorful visual depictions.

Table 2 shows the titles of Chinese songs found in the Silver Burdett series. At least one Chinese song is found from grade one through grade six. Through the seven Chinese songs found in the whole series, students learn to play simple accompaniments, body movement, phrase structure, ostinatos, rounds, and the pentatonic concept. All materials are presented in a similar manner in that everything is highly structured and sequentialized.

Table 2 Titles of Chinese Songs in the Silver Burdett Series

Grade	Title	Page
K	NA	NA
1	Thinking of You	48-49
2	Temple Bell	164-165
3	The Jasmine Flower	158
4	Feng Yang Song	52-53
	Golden Bells	170-171
5	Crescent Moon	76-77
6	A Boat on the Lake	80-81
7	NA	NA
8	NA	NA

Both the Macmillan and the Silver Burdett series reveal some common features. First, all materials are presented in a very systematic way. The curricula are presented in carefully planned sequential order. Second, the objectives focus on the learning of Western musical concepts and skills. Third, the curricula incorporate approaches developed by Kodaly, Orff, and Dalcroze. These three approaches, which are basically developed for the teaching of Western music, feature

music reading skills, percussion instruments and improvisation skills, and body movements respectively. Fourth, social and cultural background information is provided in very limited space only. These features will become some of the considerations in later discussions.

Supplementary Publications

Since Chinese musical materials in the major textbook series are sparsely distributed, there is a growing demand for supplementary materials by music educators convinced of the importance of multicultural music education. Some of these supplementary publications also include Chinese musical materials.

As the major nationwide professional organization for music educators, the MENC has published two sets of supplementary materials (books and tapes) for public school teachers to help introduce music traditions from various cultures (Han, Trimillo, & Anderson 1989; Anderson 1989). The editors of the first of these suggest that the materials are suitable for children from upper elementary to secondary grade levels. The Anderson publication is stated to be suitable for students from elementary grades to college level.

The Chinese music section by Han and others provides the teachers with a brief account of the history and theory of Chinese music, followed by five suggested lessons. The five lessons involve both active performance activities and guided listening activities.

The songs used include "The Eldest Daughter of the Jiang Family," "Jasmine Flowers of the Sixth Moon," and "Fuhng Yang Wha Gu." The first two songs are given in English only, while for the third song the romanization for the Chinese pronunciation is given. Other rhythmic materials and listening instrumental pieces are also used. Through these five lessons, students become familiar with the concepts of meter, strophic form and the pentatonic scale while learning to sing, to play percussion instruments and accompaniments, to listen for some specific musical elements such as form and texture, and to identify traditional Chinese instruments visually and aurally. Like the textbook series, the music is all presented in Western notation.

The Anderson (1989) publication in the Sounds of the World series has a tape and a section in the study guide concerning Chinese music. The cassette consists of narrations, interviews, and musical examples played by recent immigrant musicians from China and Hong Kong. The cassette is part of an original broadcast by National Public Radio, for which Karl Signell traveled across the United States to collect the music and other materials.

The study guide begins with the background of East Asia, with some emphasis on the relationship between the East Asian countries and the United States. For example, the population of Chinese-Americans is given. In addition, there are some statements about general characteristics of East Asian music, such as "pentatonic scales predominate," and "programmatic music is very common" (Anderson 1989:2).

The Chinese music listening material is introduced to students in a closely and easily associated manner. Anderson (1989) attempts to achieve an intimate effect by emphasizing that Chinese music is living within the United States, and it is not something remote and unreachable. For example, all musical examples on the cassette tapes are played by immigrants from China and Hong Kong, and the interviews of musicians are conducted in English instead of Chinese.

In contrast to the music textbook series, these two supplementary publications tend to preserve more of the original quality of Chinese music, although Western concepts still prevail. In addition, instrumental music played on traditional Chinese instruments is involved.

Incidental Material

Another set of materials which has considerable implications for the teaching of Chinese music to public school students is published in Denver (Gary 1978). This publication is the product of a special project, and it is circulated among a small number of teachers.

This publication is designed to help students recognize that a country's music both reflects and reinforces cultural values. Thirteen activities are designed utilizing music from China, Japan, and the United States. Many of the activities seem culturally rather than musically oriented; students are encouraged to articulate their own music listening habits and to realize that music serves to reinforce a culture's values.

There are some lecture-type activities for Chinese music, and emphasis is placed on comparing Chinese and Western music. For example, students learn that differences in social and political values may be revealed by comparing the patriotic music of the different countries. This approach seems to bring closer the relationship between music and the society. The series of activities is approached by concentric circles, and teachers provide guidance instead of being the suppliers of knowledge.

Discussion

To sum up the three types of materials reviewed (textbook series, supplementary, and incidental), I would describe the approaches of these material types as a continuum from musically to socially and culturally focused (see Figure 1). Both sides of the continuum are valid according to the objectives stated in the early part of this paper. However, how to find a point on the continuum and how to approach each point on the continuum depends on the value system agreed by the state, the community, the school, and the teacher.

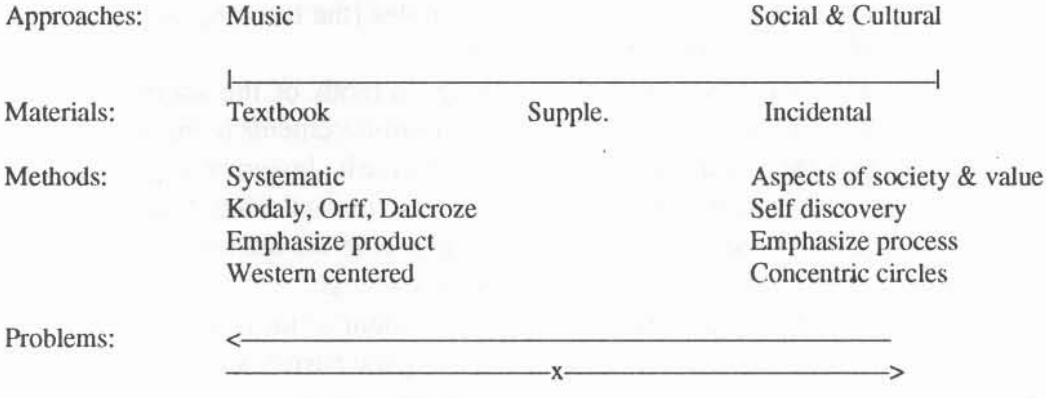

Figure 1 Synthesis and Analysis

Figure 1 also presents the material types that tend to focus on various points of the continuum. The textbook series have a strong tendency towards the musically oriented approach. All materials are geared toward the learning of music. In contrast, the incidental material is strongly geared toward the learning of social aspects and cultural values. The supplementary materials tend to have an approach that belongs to the middle of the continuum.

At each extreme of the continuum, other polarities are also found in the method of teaching the materials. When the materials are taught for the sake of music learning, the method is highly sequencialized and systematic. This teaching method is very much influenced by the Western scientific world view (Small 1980), with Western music the central focus of learning. In addition, the three European teaching approaches (Kodaly, Orff, and Dalcroze) are often incorporated in teaching Western musical concepts and skills. The product (music) is emphasized in this approach.

In contrast, another set of methods is identified in the social and cultural approach. Unlike the musically oriented approach, the student is guided to explore himself/herself, the family, the community, the country, and the world. Aspects of societies and cultural values are taught in the manner of a concentric circle. Music is taught as part of the culture and values of different societies. With the self-discovery mode of learning, the process of discovery becomes the emphasis when the social and cultural aspects of the music are being taught.

The later set of teaching methods, which emphasizes the process and self-discovery, is what Small (1980) suggests for music educators in order to teach music within the social context. He believes that the present "scientific, fact-oriented model of education is disastrously failing young people" (Small 1980: 220). He proposes to "replace the education system with an educational community" (Small 1980: 221).

Therefore, according to Small (1980), a teacher should be able to teach musical concepts and skills with the methods listed under the social and cultural approach in Figure 1. On the other hand, the methods listed under the music approach (e.g. systematic, Kodaly) are not applicable to the teaching of social aspects and cultural values. The major problem I find, as shown in Figure 1, is that the two sets of methods are not mutually interchangeable, even though the approaches are all valid to fulfill various objectives. As far as can be determined, a good way to embrace the full range of the continuum is to utilize the method for the social and cultural oriented approach for all objectives. Thus the distinction between the two poles (the teaching of music and the teaching of social and cultural aspects) will be reduced.

Although it seems that I am advocating the teaching methods of the social and cultural approach, the other set of methods provides some ideas for improvements in the materials used. There is a need to strengthen the visual learning; for example, the inclusion of original words and pictures of old and modern times would be advisable in order to make the incidental publications more attractive and effective for students. This would also give the students a fuller sensory experience, which in turn would help them to retain the knowledge.

Furthermore, Palmer (1976) suggests that music in the student's "immediate environment is believed to be a practical and vital methodology of breaking the narrow cultural mold" (1976: 189). This exemplifies the agreement on the use of the concentric circle approach. Chinese music in the student's immediate environment is the Chinese music (not recordings) that is "happening" in the United States. In the meantime, I would suggest that more fieldwork or systematic research is necessary in order to find out what kind of Chinese music is present in the United States. Then, one can start with the kind(s) of Chinese music present in the United States as the early stage of the concentric circle.

No matter what value system and what approach is selected, the minimum requirement for the information given to the students is that it should be accurate, both musically and socially. As far as can be determined, the most serious flaw is found when presenting the "Song of the Dragon" in the Macmillan series, grade three.

To conclude, I would encourage educators to formulate and decide where to place their objectives and approaches on the continuum and then to carefully select the most appropriate materials. At the same time, there is a need for materials to meet the objectives across the full continuum, so that teachers can have a greater range of choice.

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Kejia (Hakka) Instrumental Ensemble Music in Dapu: An Introductory Report

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(Summary of paper read at the thirteenth semi-annual meeting on October 22, 1992)

廣東大埔的客家器樂合奏

客家文化源於中州，即今天河南一帶。現今主要的客家文化集中在廣東及福建的山區地帶。客家山歌及箏樂都廣為人知，可是人們很少談及客家的器樂合奏。客家器樂合奏可分絲絃，八音，中軍，鑼鼓及廟堂等。距汕頭十小時車程的大埔是廣東的客家文化中心地帶。鎮內已成立了一個客家音樂的研究會。這研究會印備了會章，其內容包括廣東漢樂（客家音樂）的歷史與風格，該研究會宗指及概況等。他們還刊印了五期＜廣東漢樂三百首＞與及大埔漢樂合奏的錄音帶約十盒。

The Han Chinese cultural-linguistic group known as Kejia (Hakka in Cantonese, both meaning "guest people") originated in Zhongzhou, a region centered in modern-day Henan. At least five major waves of migration from the fourth to the twentieth century brought Kejia people to distant parts of China. Today, the best-known Kejia cultural areas are in the mountainous regions of Guangzhou and Fujian; large Kejia populations also exist in Taiwan, Southeast Asia, and the Pacific. Kejia culture is often viewed as marginal, rural, and tough, but also ancient and refined. A recent Hong Kong magazine article proclaimed that if there were no Kejia, there would have been no Chinese revolution, and noted that Sun Yatsen, the Taiping Rebellion leader Hong Xiuquan, and contemporary leaders Deng Xiaoping, Lee Kuan-yew and Li Teng-hui are all Kejia.

The Kejia dialect is recognized as a distinct one, and in the social sciences, "Hakkaology" has become established as a sinological sub-discipline. Musically, Kejia *Shan'ge* (mountain songs) are well-known, and the Kejia school of *zheng* music is one of the major regional styles for that instrument. However, Kejia instrumental ensemble traditions are rarely discussed, even by scholars in China. At least five categories of ensemble music exist: *Sixian* (strings), *Bayin* (eight sounds), *Zhongjun* (Chinese military music), *Luogu* (percussion), and *Miaotang* (religious) musics.

The town of Dapu, a ten-hour bus ride from Shantou, is the center of Kejia culture in Guangdong. In a recent visit there, accompanied by Fred and Inni Lau, I met a group of musicians who have formed a research society. We were also able to hear a performance including *Sixian* music (featuring mainly bowed strings), a subgenre of this referred to as *Rujia* (Confucianist) music (played on *zheng, pipa,* and *yehu),* and *Zhongjun* music (including *suona,* percussion, and plucked and bowed strings). The musicians are eager to introduce their music to others, and prepared a statement about their group. Translated excerpts follow.

Guangdong Han Music (also known as *Guoyue*, Kejia Music, *Handiao* Music, *Waijiang Xian*, and *Rujia* Music),[1] one of China's outstanding artistic traditions, is the joyous and profound

[1] The use of the word "Han," as in Hanyue, Handiao, and Hanju opera, is understood to refer to Guangdong Han culture, a term favored by the "insiders" over the somewhat pejorative "Kejia." It should not be confused with the Hanju opera of Wuhan or with Han Chinese culture in general.

traditional music of the Kejia people. It has a long and significant history, dating from the Southern Song Dynasty, a close relationship with Kejia culture, language, and customs, and has evolved into a unique, restrained, and elegant musical style. According to scholars of Chinese music, Guangdong Han music preserves repertoire and performance structures of ancient Chinese music in a comparatively intact form. The ancient sounds of the Chinese people of Zhongzhou live on, and Han music is of important historical value for research on the music of the Song and Yuan Dynasties. Guangdong's Dapu county is renowned as the "Native Place of Han Music," with abundant mountains and rivers and a lively people who have produced a long legacy of talent in Han music.

In order to promote traditional Chinese culture, to join together with lovers of Han music at home and abroad, and to promote the artistic growth and development of Han Music, the Dapu County Guangdong Han Music Research Society was established on November 18, 1989. This society has over 150 members and publishes the scholarly journal *Han Music Research,* which includes research on Han Music theory, introductions to repertoire and musicians, and musical anecdotes. We welcome interest in our music and publications from musicians and scholars throughout the world. Contact Person: Zhang Gaohui (editor of the journal), Dapu County, Huliao Town, Wenhua Road #14.

The Research Society has produced five issues of their journal *Hanyue Yanjiu* and the collection *Guangdong Hanyue Sanbai Shou* (the latter has also been reprinted in Hong Kong by Xianggang Shanghai Shuju, edited by Luo Dezhai). About ten commercial cassette recordings of instrumental ensemble music in Dapu have also been produced.

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Variation in the Performance Practice of Chaozhou *Xian Shi Yue*

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(Summary of paper read at the thirteenth semi-annual meeting on October 22, 1992)

潮州絃絲樂變奏技巧

潮州絃絲樂中使用變奏技巧的程度比其他地方的絲竹樂為大。變奏方法可分為三個層次。第一個層次是樂器奏法不同所引致的變奏。第二個層次是套曲中曲牌因速度的變化所引起的旋律變奏。第三個層次是套曲曲牌的調式變奏。在絃絲樂中，每個調式除了固定的音程外，還包含了該調式的其他特點，如裝飾音，旋律及心理反應等。

Variation, called *bianzou* in Chinese, is a technique commonly used in Chinese folk instrumental music to develop the form and structure of a piece. In a series of articles (1985, 1988 and 1989), Thrasher examined the underlying principle and techniques of melodic variation with which regional and new variants of the widely-popular melody, *Baban*, have been derived in the repertoire of three (according to him) *sizhu* string-wind ensemble traditions, namely, *Jiangnan*

Sizhu, Chaozhou *Xian Shi Yue*-Kejia *Hanyue*, and Guangdong *Xiaoqu*. However, variation is carried out to a far greater extent in the performance of Chaozhou Xian Shi Yue than in the other *sizhu* traditions, including Kejia *Hanyue* together with which Thrasher has lumped it. This fact serves as one of the important features of *Xian Shi Yue*, but it often tends to be overlooked in a general study such as that of Thrasher, which deals with a number of *sizhu* traditions all together. This presentation aims to introduce the nature of melodic variation in the performance practice of *Xian Shi Yue* and thereby point out the style distinctions between the latter and Kejia *Hanyue*.

In the performance of *Xian Shi Yue*, variation pervades the whole music and may be observed to occur at three structural levels of a *qupai* or piece being performed: (1) in the instrumental parts taking part in the performance of a *qupai;* (2) in sections comprising the *taoqu* or suite, the form in which a *qupai* is performed; and (3) in the successive repetitions of the whole *qupai* in *taoqu* form, each time in a different mode. The first kind of variation can be found in all forms of Chinese instrumental ensemble music wherein various instruments perform in heterophony and will not be discussed. The second and the third, however, though not unique to *Xian Shi Yue*, are two of its main stylistic features and therefore deserve attention.

In sectional variation, the whole *qupai* or melody is repeated several times, varying it each time through diminution, insertion of different melodic interpolations, change in rhythmic pattern and acceleration in tempo. The succession of varied repetitions forms a suite-like structure called *taoqu* ("set of melodies") and follow an ordered sequence. In pieces based on *guyue shipu* (ancient court instrumental ensemble melodies), the sequence is observed quite strictly and the resulting structure, known as *dataoqu* ("great set of melodies"), usually has the following pattern of progression:

Touban —>	*Erban* —>	*Erban Cuiban* —>	‖: *Kaoda* —>	*Sanban/Sanban Cuiban* :‖
4/4	2/4		1/4	
1=44-80	1=80-116		1=88-116	1=120-176

The employment of a technique of variation called *cui* ("to hurry" or "to press") is essential in the performance of interesting variant sections of a *qupai* in *Xian Shi Yue*. With *cui,* repeated tones, passing tones, and neighboring tones fill in the space between the structural tones of the *qupai* falling on the main and secondary beats of every measure to which the melody has been reduced. This increases the note density and has the effect of subtly accelerating the tempo of the piece and driving it forward. There are many forms of *cui* and they mainly differ from each other in terms of note density and rhythmic pattern.

The structure of a *qupai* in the performance of Kejia Hanyue is also that of a suite. The difference is that sections are less pronounced. There is a division of the performance of a *qupai* into *manban* ("slow beat"), *zhongban* ("moderate beat") and *kuaiban* ("fast beat"), but these mostly imply a gradual change from a slow to a fast tempo rather than definite ways in which the melody is to be varied in different sections as is the case in the performance of *Xian Shi Yue.* Moreover, in the performance of *Hanyue*, musicians do not wait until the whole melody of the *qupai* being performed is played out before switching, for instance, from *manban* to *zhongban.* In contrast, each sectional variant of a *qupai* in the performance of *Xian Shi Yue* repeats the entire melody. All the sections therefore have the same number of *ban* or beats.

In addition to sectional variation, there is also modal variation which involves the use of different modes in the performance of whole taoqu suites. The concept of mode in Chaozhou *Xian Shi Yue* refers to more than just the intervallic arrangement and hierarchy of pitches in a scale

as in Western music. It also implies the specific ornamentation of certain pitches of the scale, the recurrence of characteristic melodic motifs during performance, and the association of psychological states or moods aroused in the performers and listeners as a result of the combination of the other elements. Taken together, all these form the mode or the "grammar" underlying the melodic interpretation of a *qupai* during performance.

There are five main modes in which a *qupai* is commonly performed: (1) *qingsan qingliu* (*qingliu* for short); (2) *zhongsan zhongliu* (*zhongliu* for short); (3) *qingsan zhongliu;* (4) *huowu;* and (5) *fanxian.* Of these, the first two can be considered the basic modes on which the others have been built. The scale characteristics of all the modes except for the *fanxian* mode are shown in Table1.

Table 1 Sol-fa and cipher notation for each mode in terms of *Ersipu*

Ersipu / Mode	Er	San		Si	Wu	Liu		Qi
Qingliu	sol 5	la 6	(↓ti) (↓7)	do 1	re 2	mi 3	(↑fa) (↑4)	sol 5
Zhongliu	sol 5	(la) (6)	↓ ti ↓ 7	do 1	re 2	(mi) (3)	↑ fa ↑ 4	sol 5
Qingsan Zhongliu	sol 5	la 6	(↓ti) (↓7)	do 1	re 2	(mi) (3)	↑ fa ↑4	sol 5
Huowu	sol 5	(la) (6)	↓ ti ↓ 7	do 1	re 2	X	↑ fa ↑4	sol 5

The wavering sign above the tone 2 in the *huowu* mode indicates its ornamentation by means of a fast tremolo produced by pressing on the corresponding string on an instrument and vibrating it ("moving it and making it alive"), hence the name *huowu.* The arrows beside the tones 7 and 4 indicate that they are not equivalent to ti and fa in an equal-tempered scale; 7 is lower than an equal-tempered ti but higher than an equal-tempered la, while 374 is higher than an equal-tempered fa but lower than an equal-tempered #fa. The untempered tuning and its implications for modality in Chaozhou *Xian Shi Yue* is particularly evident with the *fanxian* mode.

The *fanxian* mode is the result of performing a piece originally in the *qingliu* mode a fourth up or a fifth down the scale. The process, however, is not the same as transposing a piece into a different tonality as in Western music since there is no conceptual shift in fundamental tone. F,

the pitch established for do (1=F) by Chaozhou musicians in the performance practice of *Xian Shi Yue*, remains designated as 1. In addition, as the tuning of the scale itself is not equal in temperament, the intervallic relationship of the notes differs from those in a transposed scale in which the fundamental tone has shifted to bB. This can best be illustrated by the following figure where Λ denotes a small interval and ^ a large interval.

```
                  ^     Λ
1=F           5 6 7 1 2 3 4 5
              . .  .

                    Λ  ^. .
1=bB          2 3 4 5 6 7 1 2
```

The difference in the scale degrees assigned to the notes comprising each of the two sets of scales above implies a difference in their ornamentation and treatment during performance. The tone bB, for instance, is sung as 4 in the scale of the *fanxian* mode in which 1=F, but it is sung as 1 in a scale transposed in the Western music sense in which 1=bB. The melodic orientation of each scale also tends to be dissimilar since different notes are given prominence and emphasis.

The original versions of most *qupai* are usually in either the *qingliu* or the *zhongliu* mode. As a result of the ingenuity and creativity of Chaozhou musicians, however, variants of pieces have been generated by playing them in modes other than the ones in which they were originally designated to be performed. Thus, for example, the *qupai Liu Qing Niang* can be heard performed in the *qingliu, zhongliu, huowu* and *fanxian* modes. *Guo Jiang Long*, originally a piece in the *qingliu* mode, can also be heard in the *zhongliu* and the *fanxian* modes, but has come to be more commonly played in the *zhongliu* mode more than in its original mode. The same can be said about the piece *Fu De Ci* which was originally a piece in the *qingliu* mode but is now more commonly heard played in the *huowu* mode. With the passing of time and through constant practice, particular modal variants of some pieces have become established and some have even replaced the original versions in popularity. Theoretically, it is possible to perform a *qupai* in any of the modes mentioned above. But whether or not its performance would be accepted and become an established practice among *Xian Shi Yue* musicians and listeners is another matter which relates to the aesthetics of this particular regional music tradition and can be the topic of another paper.

Above, I have barely touched on modes and modal variation in the performance of *Xian Shi Yue* due to space and time constraints. But thus far, it should be enough to suggest the prominence of modes in the performance of *Xian Shi Yue* and their use to generate melodic variants of a *qupai.*

People and Places

The **Chinese University of Hong Kong** has recently instituted a Ph.D. program in ethnomusicology. M.Phil. degrees in ethnomusicology and historical musicology and Ph.D.s in composition and music theory are also offered. Full-time graduate students are normally expected to have reading fluency in Chinese and English. Visiting research students working on graduate degrees in the United States or elsewhere are also welcome. The Chinese University is scenically located overlooking Tolo Harbour in the New Territories, and facilities include the Chinese Music Archive and the New Asia Yale-in-China Language Centre.

Current ethnomusicology faculty members are Chan Sau-yan (Chinese opera), Tsao Pen-yeh (ritual music and narrative song) and J. Lawrence Witzleben (instrumental music). Yu Siu-wah, a specialist in Chinese music history and *erhu* performance, will join the faculty in the spring of 1993. The department also includes more than twenty part-time teachers of Chinese musical instruments and opera. Recent visiting faculty have included Qiao Jianzhong from the Central Music Research Institute in Beijing. The University and music department have been actively involved in sponsoring a variety of international conferences and colloquiums, including conferences on Taoist Music and Ritual, Nuo (exorcistic) Theatre and Culture, and the 31st World Conference of the International Council for Traditional Music. "Hong Kong offers an unparalleled variety of Chinese musical traditions, both indigenous and transplanted, and substantial Indian and Filipino communities provide other opportunities for research. The city is also conveniently located for access to mainland China, Taiwan, and East and Southeast Asia. For further information contact:

Chan Wing-wah 陳永華
Chairman, Music Department
Chinese University of Hong Kong
Shatin, N.T., Hong Kong
telephone: (852) 609 6510 fax: (852) 603 5273

or contact any faculty member (e-mail addresses: Tsao b102766, Witzleben b094755, nodes @cucsc.bitnet or @vax.csc.cuhk.hk). Applications may be obtained from the Graduate School, Chinese University of Hong Kong. Applications for visiting research students may be obtained from the International Asian Studies Programme, P.O. Box 905A, New Haven, Connecticut 06520, USA.

Currently there are three universities/colleges in **Taiwan** that offer graduate programs in musicology/ethnomusicology, namely, National Taiwan Normal University, Cultural University, and the National Institute of the Arts. In addition, Jiaotung University has a graduate program in music theory and composition within the Graduate Institute of Applied Arts, and Tonghai University just started its graduate program in piano performance and conducting this semester. Several universities are also preparing to start their graduate programs next year, namely, Zhongyang University and Soochow (Tungwu) university.

After getting her Ph.D. from the University of Pittsburgh this April, **Ying-fen Wang** is now teaching at **National Taiwan University** (NTU), Graduate Institute of Art History. Besides teaching, Wang is also helping NTU plan its future music program/department. As a first step, she organized a lecture series on musicology, which took place at NTU on every Wednesday night from Oct. 14 to Nov. 25 and was open to the NTU community as well as the general public. The series included seven talks given by four ethnomusicologists (Han Kuo-huang, Rulan Chao Pian, Kyle Heide, and David M. Y. Liang), one systematic musicologist (Wang Mei-chu, who received her Ph.D. from the University of Hamburg and is teaching at Soochow University), one historical musicologist (Zeng Hanpei, who received his Ph.D. from Universität Wien and is teaching at Zhongyang University), and one music theorist/composer (Wu Dinglian, who received his Ph.D. from UCLA and is now teaching at Jiaotung University.)

Rulan Chao Pian spent six weeks at Zhongyang University, giving 18 private and public lectures. Han Kuo-huang is teaching at the National Institute of the Arts as a visiting professor for this academic year. In addition, he is offering a course on world music at National Taiwan University. David M.Y. Liang is now teaching full-time at the Graduate Institute of Arts at Cultural University.

Miao Jing, a folksong specialist from Yinyue Yanjiusuo (Graduate Institute of Music) in Beijing, is visiting Taiwan during December 1992. He is giving two lectures at National Taiwan Normal University and one lecture at Yishu Xueyuan (National Institute of the Arts).

These has been a boom in Kunqu activities in **Taiwan** in the past few months. A Kunqu project, led by Zeng Yongyi and Hong Weizhu, has been documenting the various Kunqu troupes in mainland China. In addition, several large-scale Kunqu performances have been presented, first by Hua Wenyi with local groups from Oct. 3 to 6, then by the Shanghai Kun Opera Company from Oct. 29 to Nov. 5. Several other large-scale mainland China performing groups have also visited Taiwan recently, including the Central Ballet Company and the Song and Dance Troupe of Yunnan Nationalities of China (Yunnan Gewutuan).

The Pitt Chinese Music Ensemble has been formed recently at the **University of Pittsburgh** in the Fall of 1992, with funding support from the China Program. With regular weekly rehearsals, its inaugural concert, co-sponsored by the Music Department and the Asian Studies Club to celebrate the Lunar New Year, will be held on January 21 at the Frick Fine Arts Auditorium on the university campus. Drawing its musicians mainly from graduate students in the Music Department, its current active members include Nimrod Bernowiz (*dizi*), Nancy Guy (*zhonghu*), Shek-kam Lee (*pipa*), Tak-wan Pak (*erhu*; director for Fall 1992), Helen Rees (*dizi*, *xiao*, *sheng*), Gillian Rodger (*ruan*), Nadine Saada (*yangqin*), and Ying-fai Tsui (*erhu*, *dizi*; director for Spring 1993).

Book Note

Han Kuo-Huang. Zhongguo yueqi xunli 中國樂器巡禮 [Parade of Chinese musical instruments]. Taipei: Wenjianhui, 1992.

This little gem of a 63-page book (6"x8" size format), modestly priced at US$4, contains an incredible amount of information. After a very brief outline of the historical development of musical instruments in China, the instruments are introduced in four groups, following the Sachs-Hornbostel system: idiophones, membranophones, aerophones, and chordophones. A last short chapter summarises the major kinds of instrumental ensembles found in China. The difficult task of selecting the innumerable instruments for inclusion in a small volume is made at least possible by following a set of sensible priorities delineated by the author in the Preface: 1) emphasis is placed on instruments of Han Chinese; 2) those found and used in present-day Taiwan are given a bit more weight; 3) instruments of national minorities are mentioned where relevant and appropriate; 4) newly-developed, "improved" instruments are also included.

Instead of presenting the instruments in dictionary entry format, the author integrates brief descriptions and playing techniques of instruments in a smooth-flowing narrative, with occasional noteworthy information on social functions and historical anecdotes. Almost all the instruments mentioned are illustrated by photographs, some of which are by neccesity of almost miniature dimensions for economy of space. Yet the high quality of the camera-work and the vivid colors make almost all of them serve their purpose splendidly; one can well imagine reproducing and enlarging the photographs in slide form for showing in class. Of particular interest are a few historically interesting photographs, such as Yang Yinliu and Cao Anhe playing the *xiao* and *pipa* respectively, and a very young Yuan Bingchang playing a bowed lute of the Dai national minority. One noteworthy aspect is that, with a few exceptions, musicians appearing in phtographs are identified by name, and the photographers are credited.

An English version of the book, with larger format and some revision, is scheduled to appear in about a year.

Since Professor Han is on sabbatical this year and is spending most of his time in Taiwan, those interested in purchasing a copy should place the order with Bell Yung (Music Department, University of Pittsburgh, Pittsburgh, PA 15260), with a check of $4 (for each copy) made out to Han Kuo-Huang.

Bell Yung

Review of recent materials on the *dongjing* music of Yunnan

Helen Rees
University of Pittsburgh

Prior to the Communist assumption of power in China in 1949, there existed in most Han Chinese cities and counties and some national minority areas of the southwestern province of Yunnan organizations known as *dongjinghui* 洞經會(Taoist scripture associations). Composed in the main of the local male social élite, these groups celebrated the festivals of various deities belonging to the Taoist, Buddhist and Confucian religions. In all parts of Yunnan these organizations were speedily suppressed following the Communist victory; however, since 1978, with the onset of increasingly liberal political policies in China, *dongjinghui* in many places have revived.

Perhaps in part because of their strong religious connections, there were until a couple of years ago almost no "official" publications on the associations or their music. Several substantial and well-researched mimeographs and articles have emerged in the last decade, but they have mostly achieved only a limited distribution in non-official forms. Similarly, various provincial and county-level researchers have accumulated impressive collections of *dongjing* recordings, but until very recently none were officially issued. Since about 1990, however, there has been a sudden spate of printed and recorded materials published in non-*neibu,* easily available forms. The major items are a book, a long article and five commercial cassettes, and are discussed in this order below.

Dali Shi Xiaguan Wenhuaguan 大理市下關文化館， ed. *Dali Dongjing Guyue.* 大理洞經古樂 [Classical Dongjing Music of Dali]. Kunming: Yunnan Renmin Chubanshe, 1990.

This book is the fruit of an intensive five years' research by the staff of the Xiaguan Cultural Office and local *dongjing* aficionados. The major part of the book is a 520-page anthology in cipher notation of *dongjing* melodies from many different *dongjinghui* in the Dali area. Documentation is thorough, with the tunes grouped under the name of the association from which they originate, and the personnel responsible for the collection and notation of each item listed. Where appropriate, words commonly sung to the relevant tune are given, although we are usually not told which scripture they come from.

Preceding the anthology are eight colour photographs of associations performing, line drawings of instruments commonly used and a seven-page introduction which touches on a number of issues such as the history of Dali and Bai-Han interaction over the last 2,000 years, scriptures commonly performed by associations and possible origins of Dali *dongjing*. The anthology is followed by an appendix whose subsections deal with the layout, organization and procedure of *dongjin*g performance and give the *luogu* patterns, examples of *gongchepu*, one specimen complete instrumental score and brief histories of the different associations and of local *dongjing* luminaries. Given the mixed Bai-Han population, it is particularly useful that the ethnic affiliation of each of the men discussed is stated (although one is given incorrectly — Ma Zhiqing [p.610] is Han, not Hui).

Musically this is a very informative publication, although it is unclear just how comprehensive the anthology is intended to be. I was told by local people that many melodies

collected had to be omitted because of lack of space, but there is no indication of this in the book. If this was the case, then a list of omitted items and indications of overlapping among associations would have been useful. More detail on the ritual aspects of the associations would also have been welcome, since it is far from clear how the melodies in the anthology fit into a ritual performance, and there is no indication of occasions for performance. In the preface and some parts of the appendix the sources of information and their current location are not systematically identified. Finally, a map of the area would have been useful to pinpoint the location of the associations mentioned. Nevertheless, this is a well-researched and extremely important publication for anyone interested in Chinese religious music, not least because, as it states, it is the first "official" book ever to deal with *dongjing* music. Although it is now difficult to find in China, at the time of writing the Xiaguan Cultural Office still has some spare copies.

Wu Xueyuan 吳學源 "Yunnan 'dongjing' yinyue gaishuo" 雲南'洞經'音樂概說 [Overview of Yunnan's dongjing music]. In *Zhongguo Yinyue Guoji Yantaohui Lunwen Ji* 中國音樂國際研討會論文集 [Collected Papers from the International Conference on Chinese Music], edited by Qiao Jianzhong 喬建中 and Cao Benye 曹本冶, 205-30. Jinan: Shandong Jiaoyu Chubanshe, 1990.

Wu Xueyuan, a researcher based at the Yunnan Province Cultural Bureau, has had considerable experience of *dongjing* music and is admirably well placed to offer what he acknowledges as a rather general overview of the subject, drawing on material from many different areas. His treatment is thorough and systematic, dealing in turn with the distribution and organization of associations, gods worshipped, scriptures performed, festivals celebrated, instruments commonly used and musical material. Although he cannot avoid presenting a series of generalizations which may be invalidated in specific cases, he constantly reminds the reader of the possibility of regional variation, and sometimes gives examples of this from specific counties and cities. This is certainly the clearest general introduction to the subject I have so far seen. It would have been useful to have had more information on the post-1949 history of the associations and their music, given the substantial recent revival (although admittedly much of this has occurred since the paper was first written in 1985), and more indication of the current state of research.

***Naxi Guyue* 納西古樂 [Classical Music of Naxi Minority (*sic*)]. Zhuhai Tequ Yinxiang Chubanshe ZAX-9103, n.d. (?1990).**

This cassette is not exclusively one of *dongjing* music, although the second half of the B side presents three items from the Lijiang County *dongjing* repertoire. The performers are not from Lijiang, and the pieces are heavily altered and arranged for a large ensemble which includes instruments not traditionally used in Lijiang — e.g. *sheng*, cello and *yangqin*. Typical modern Chinese orchestral techniques such as harmony, tremolando strings, the phasing in and out of instruments and the self-conscious use of dynamics are prevalent, so that the distinctive regional flavour of Lijiang *dongjing* is largely obliterated. In addition, while two of the items are readily identifiable, the last, *Jixiang* 吉祥, appears to bear no relation to the *dongjing* melody commonly known in Lijiang by that title.

The other items on this tape, selections from the Naxi ensemble Baisha Xiyue 白沙細樂 and three "folk songs", are treated similarly. As compositions for modern Chinese orchestra loosely based on Naxi musical material, the tape is quite successful; but the title is misleading

for those who think they are buying "Classical Music of Naxi Minority". There are a few more quirks: although there is a complete list of instrumentalists involved, the singers' names are left out, and the English translations of titles and explanations are rather idiosyncratic.

Naxi Guyue納西古樂[Classical Naxi Music]. Bai Tian'e Yinxiang Chubanshe WS 92101, n.d. (1992).

This cassette resulted from the visit by a mixed group of Lijiang musicians to the "Hundred Marvels of China" exhibition in Guangdong over winter 1991-2. It is a mixture of *dongjing* music and Baisha Xiyue items, with the former predominating. About half the performers are regular members of the (amateur) Lijiang county town *dongjing* orchestra; the other half consists mainly of professional musicians from the Lijiang County Song and Dance Ensemble, with a couple of nationally known virtuosi added on *pipa* and *zheng*. Although the objective in this case was obviously to stick much more closely to an "authentic" Naxi style than in the first cassette mentioned, nevertheless all items were recorded in arrangements which differ greatly from the local Lijiang tradition. There are, for example, solo passages added to show off the *pipa*-player (whose instrument and style are that of the institutionalized conservatory tradition, far removed from the idiosyncratic Lijiang *pipa* and its technique), and occasional bursts of major-minor harmony superimposed on the heterophonic base. The recording also emphasizes the *pipa* and *zheng* at the expense of the typically Naxi instruments, and in the piece *Bagua* 八卦, which is usually sung as well as played, the singers are either silent or inaudible. Consequently the balance of texture is completely different from what one hears in Lijiang. Overall, despite the skill of the two Naxi arrangers, Xuan Ke and He Zhong, the result is closer to the sound of the modern Chinese orchestra than to that of the *dongjing* music groups of Lijiang, although less far removed than the cassette discussed above.

There are also some problems in documentation. The second and fourth pieces on side A have been exchanged on the inlay sheet, no indication is given of which items are *dongjing* and which Baisha Xiyue, and there is no information on individual selections — it would have been interesting, for instance, to know that *Xiao Bai Mei* 小白梅 is exclusively used at funerals. There is no English translation on the inlay sheet.

***Yunnan Dongjing Yinyue* 雲南洞經音樂 [Dongjing Music (sic)]. Zhuhai Tequ Yinxiang Chubanshe ZAX-9102, n.d. (?1990).**

This tape, recorded by the same personnel as ZAX-9102 described above, suffers from the same problems, resembling a performance by any modern Chinese orchestra far more than one by a real *dongjing* group. There is no indication which counties or cities of Yunnan are represented by the selections, and the titles and brief explanation are translated into the same quirky English as on the previous tape.

***Zhongguo Yunnan Dongjing Yue* 中國雲南洞經樂 [Dongjing Music of Yunnan, China]. Yunnan Yinxiang Chubanshe H-360, n.d. (?1991).**

This neatly presented two-cassette set offers selections from the *dongjing* repertoires of eight different cities and counties of Yunnan, each carefully attributed. Once again, performance is by a specially-assembled team rather than by genuine *dongjing* musicians in situ, but, despite some obvious additions and changes by the arrangers, this is by far the closest in style to its originals of all the cassettes discussed here. The accompanying notes are much fuller than on the

other cassettes, and the translation into English is mostly adequate. This laudable concern for documentation is probably due to the presence as advisers of Wu Xueyuan and Huang Lin 黃林, both respected scholars of *dongjing* music.

There are nevertheless a few peculiarities. On the B side of the first cassette, the order of the last two pieces is reversed in the inlay notes, and the inclusion of Lijiang's *Bagua* among the instrumental items is very odd, given that it is commonly performed with sung scriptural words. Most curious of all are the words in the Roman alphabet immediately under the Chinese title on the cassette cover: does anybody know what HCTR HCTRF OGERC WORID means?

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Brief Mentions of Recent Materials for Research and Teaching

Video Film: "Introduction to Chinese Musical Instruments," a film with accompanying booklet, designed, written and directed by Yang Mu, has recently been produced by the Education Resource Centre Media Services Unit of the University of Melbourne. Its production was sponsored by the Australia-China Council (an Australian government council) and the University's School of Visual and Performing Arts Education.

The film was designed and produced specifically for the purpose of systematically teaching basic knowledge about Chinese musical instruments to Western tertiary students. It should also prove useful for secondary teaching, and informative for scholarly study and research. The film introduces all traditional instruments that currently enjoy popularity nationwide in China, and a few regional instruments, namely, the *di*, *xiao*, *suona*, *haidi*, *dasuona*, *danguan, shuangguan, sheng, erhu, gaohu, banhu, jinghu, zhonghu*, *pipa*, *ruan*, *liuqin*, *yueqin*, *sanxian*, *yangqin*, *zheng*, *qin*, *bawu*, *koudi*, and *hulusi*. For each major instrument, essential performing techniques are demonstrated successively in an explanatory manner, followed by a solo piece typical of the instrument. For each minor instrument, whose performing techniques are the same as or similar to one of the major instruments (such as the *dasuona* to the *suona* and the *zhonghu* to the *erhu*), only a solo piece is demonstrated after the instrument is shown. All technical terms are shown in *pinyin* with Chinese subtitles. Ensemble music is introduced in the final part of the film. Written explanations of all the instruments and their performing techniques, and essential relevant background information, such as the classification, history and social function of the instruments, are provided in the booklet, following the same format as the film. By referring to the booklet, teachers can select and use any part of the film for their teaching purposes, and design student assignments accordingly.

The film, a multi-camera color work, was professionally produced. Almost all of the musicians performing in it are graduates from China's leading conservatories, with a performing standard at China's national professional level. The total duration of the film is approximately 140 minutes. The video tapes are available in two systems: VHS-PAL (for use in Australia, China, and most European countries), and VHS-NTSC (for use in the USA and Japan). Copies can be obtained by sending checks to:

Mr. Norbert Hrouda,
Media Services Unit,
Institute of Education,
University of Melbourne,
Grattan Street, Parkville,
VIC 3052, Australia.

The costs (in Australian dollars, airmail postage included) are as follows:
VHS-PAL tape: for orders from within Australia, A$60; for orders from outside Australia, A$70.
VHS-NTSC tape: A$90. [editor's note: as of January 1993, US$1 = A$1.50]. Checks should be made payable to University of Melbourne. Please do not send cash or money order.

Huangzhong — Music From China is a new English journal published in China. According to a brochure received at the ACMR office, Volume 1 (1991) consists of the following material:
1. Seven papers, including "A Review of Chime-Bells Music with Regard to its Past and Future" by Tong Zhongliang", and "The Development and Regional Distribution of the Local Color of Folk Song Melody of China" by Yang Kuangmin.
2. Music digest of 20 papers from musical magazines of China, including "An Exploration of Yueji with Regard to its Theoretical Significance" by Lü Ji, and "On Roman Ingarden's Phenomenological Philosophy of Music" by Yu Runyang.
3. Three book reviews concerning four books published in the Mainland and Taiwan.
4. A comprehensive discussion on the translation of Chinese musical terms into English.
5. A table of contents in Esperanto.

No editorial or other publication information is known. Subscribers should send name and address, together with a check for US$10 (per copy, including airmail) to Zhonghang Yingyebu, Bank of China, Beijing No. 71406878, PRC.

"Singing to Remember" (1991) is a 17-minute videotape on the life and music of *muyu* singer Ng Sheung Chi, who was born in Taishan in Guangdong province 83 years ago, and who has lived in New York City since 1980. (See the article in this issue "Singing To Remember: Uncle Ng Makes His Mark.") The videotape was produced by the Asian American Arts Centre of New York City, and is available for purchase and rental. For information, please contact Robert Lee, Director, Asian American Arts Centre, 26 Bowery, 3/F, New York, NY 10013. Tel. 212-233-2154.

The Chinese Society for Music History 中國音樂史學會 (Shanghai) has recently established a Chinese music material customer service department. Services, offered to both PRC and overseas scholars, include orders and subscriptions for books, journals, and video and audio materials. If interested, please contact:

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Shanghai Conservatory of Music
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Shanghai, 20031
P.R.China

Current Bibliography on Chinese Music

Theodore J. Kwok
(University of Hawaii Law Library)

"Current Bibliography" includes sources about Chinese music, music in China, and the music traditions of ethnic minorities in China. Books, articles, reviews, dissertations, and theses are included. Reviews are listed under the item reviewed. This issue includes recent scholarly and popular treatments and retrospective sources not listed in the previous issues of "Current Bibliography."

Books and Articles

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In an effort to be comprehensive in the coverage of Chinese music and related arts, you are encouraged to submit bibliographic information about recent publications. Corrections and omitted citations are welcomed. The submission of the publication itself will be useful in determining the accuracy and completeness of bibliographical information.

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